

LOVE, MARRIAGE, AND—RADIO. By MAY EDGINTON.



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL PROGRAMMES OF THE BRITISH BROADCASTING COMPANY.

For the Week Commencing
SUNDAY, September 14th.

LONDON CARDIFF
ABERDEEN GLASGOW
BIRMINGHAM MANCHESTER
BOURNEMOUTH NEWCASTLE
BELFAST

SHEFFIELD (Relay)
PLYMOUTH (Relay)
EDINBURGH (Relay)
LIVERPOOL (Relay)
LEEDS—BRADFORD (Relay)
HULL (Relay)
NOTTINGHAM (Relay)

SPECIAL CONTENTS:

SONGS OF LONDON TOWN.
By Edwin Pugh.

THE GREATNESS OF GOUNOD
By R. D. S. McMillan.

OFFICIAL NEWS AND VIEWS

THE CHILDREN'S CORNER.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage): TWELVE MONTHS (Foreign), 15s. 8d.; TWELVE MONTHS (British), 13s. 6d.

Reflections on Radio and Art.

By JOHN DRINKWATER, the Distinguished Dramatist.

THE medium is clearly an admirable one; it may almost be said to be an ideal one. The gramophone, apart from mechanical defects, has theoretically the same capacity as wireless; but in practice it is already plain that the newer invention is vastly wider in scope—that it can do everything that the older one attempted, and on an infinitely larger and more varied scale. Wireless is, in fact, a medium of mechanical expression of no less potentiality than the cinema itself, while artistically it seems to me to be of altogether greater promise.

The cinema communicates through the eye, and it has discovered that man in his most indolent moods is more ready to amuse himself by looking at things than by any other exercise of his faculties—hearing or reasoning, for example. We cannot complain because man does this, but also we cannot fail to recognize that, on the whole, the cinema because of the fact has mainly addressed itself to the indolence of the public. The cinema cannot plead the analogy of such arts as painting, because in practice it has never attempted the excellencies of great pictorial art—which are imaginative construction in colour and form. Wireless, on the other hand, communicates through the ear, which is the most delicate and subtle of all approaches to man's comprehension. So much is this so that the great arts of words and music have become more and more entangled with all sorts of extraneous elements in order to help them in arresting public attention—the chief of these elements being the personality of a performer and the accidents of that personality.

The cinema does nothing to eliminate such elements; it is unescapably involved with them. But wireless cannot avoid doing without them. It insists that the artist's audience shall listen, and do nothing but listen, and, in consequence, that the artist must rely wholly on an unaided perfection of utterance, either of

notes or of words. We are not now considering the topical uses of the two machines—the film representation of current events or the broadcasting of speeches on current affairs; in this respect they are equally effective. But artistically, while the cinema, for all its other usefulness, is, as it were, in a blind alley (it is wholly unaware, for example, of the great arts of poetry and music), wireless by its nature at once challenges perfection of an ideal nature such as is demanded, perhaps, by no other kind of public performance.



MR. JOHN DRINKWATER.

What fruit will this challenge bear? The answer, at present in any case, is with the controllers of the new enterprise. Will they courageously stand for the immensely valuable achievement that courage cannot fail to bring, or will they succumb to the spirit of pandering to the lowest common denominator of mob intelligence, which is supposed to be a commercial necessity, and makes a large section of our Press and much of our public entertainment a daily disgrace and revolting to the common decencies of life? If the former, wireless may very well in a few years become the most valuable ally of the great arts that our modern civilization has found; if the latter, it will rapidly become a mere futility with which the artists will have nothing to do. The mere mechanical marvel of the invention will very soon cease to have any interest, and it will be no more amusing to hear a fool talking from Australia than to hear one talking from the next street. If wire-

(Continued overleaf in column 3.)

A Wonderful Open-Air Theatre.

A Talk from Glasgow, by A. Parry Gunn.

THE first—and in many respects the greatest—blossoming of the theatre into a fully developed art form happened in ancient Greece—in the city of Athens. For hundreds of years, drama had been slowly evolving out of the hymns and dances performed round the altar of Dionysus. In the fifth century before Christ, the Athenians had built the great theatre of Dionysus on the Acropolis hill, and had produced in it tragic masterpieces.

The beginning of the fifth century before Christ found Greece rising to the crest of a wave of intense national consciousness, and stimulated by the impulse of a great national struggle. Out of the spirit engendered by such conditions, great dramatic art is born.

Taking it Seriously.

The intense national consciousness of fifth-century Greece seized upon the rudimentary drama and developed it into a perfect instrument for the expression and furtherance of the national feeling.

So it is that the Greek drama always centres round the heroic conflicts of man with the gods—who, in seeming to curb his destiny, symbolized the dark, inscrutable forces of nature.

To the Greeks, therefore, a theatrical performance was not an easy entertainment designed to beguile the lazy hours between after-dinner and bedtime. It was not an esthetic amusement for a select few. It was, in the fullest sense, a communal festival, in which every inhabitant of the State, from the most venerable senator down to the humblest slave, took part.

An Altar on the Stage.

Thus, when the Athenians made for the drama a permanent theatre, they did not build a small, insignificant place which would hold only a few hundreds of the elect. They hewed out of the hillside a mighty semi-circular amphitheatre, with seating accommodation for 30,000 people; and they dedicated it to the god Dionysus, whose altar occupied the centre of the stage.

Now, the size, shape, and physical character of the theatre has, in every age, determined very largely the nature and form of the drama of the age. In other words, the play has always been made to fit the existing building in which it had to be performed—the building has never been made to fit the play.

An Heroic Age.

The early fifth century in Greece was an heroic age. It built its theatre on an heroic scale, and therefore the dramatist who desired to win the prize awarded by popular approval of his work, had to cast his plays in an heroic mould.

The Greek theatre, as I have said, was an immense, semi-circular amphitheatre some 300 feet in diameter, cut out of the hillside, open to the sky, with tier upon tier of marble seats accommodating more than 30,000 people. The vast audience looked down upon an open tessellated space (about 50 feet in diameter) called the orchestra.

At the back of the orchestra was a roofed architectural structure with three doors in it, through which the actors made their entrances and exits. There is now fairly general agreement among archaeologists that no raised stage existed, and that all the action must have taken place in the orchestra.

Now, in such a theatre as this of the Greeks, plays constructed on the pattern with which we are familiar to-day would be utterly useless. Those of you who have ever sat or stood at the back of the gallery in the London Coliseum will quickly realize how insignificant must have

been the individual actor in a theatre ten times as large. You will realize that it would be quite impossible to perceive any play of feature or any subtlety of movement, or even, with certainty, to hear every word spoken; and you will understand why the Greek actor had to wear stiff-like boots to raise him up so that he could be distinguished from the members of the chorus.

Megaphones for Actors.

If you can visualize this enormous open-air amphitheatre, you will understand also that the purpose of the large bronze mask which the actor held in front of his face when he spoke was not primarily decorative. There are very few human voices which could make themselves audible to an audience of 30,000 even in an enclosed space, let alone on a windy hillside. So megaphones were used by the actors. One day it occurred to an ingenious artist that the megaphone might with advantage be concealed. Hence the mask.

The chorus in Greek drama owed its presence to a technical necessity imposed by the nature of the Greek theatre. Under the conditions I have outlined long dialogue scenes would have been very ineffective. Upon the actors they would have thrown an intolerable vocal strain which must have impaired efficiency, and the inevitable lack of movement would certainly have bored the audience. Some means had to be employed for providing relief, and at the same time maintaining the atmosphere of the play during the necessary intervals in the action. The Greek dramatist did the only possible thing—he went back to the origins of drama, and there, in the singers of choric hymns, he found just the relief required.

Having been brought "on," the chorus remained in the orchestra throughout the entire play. Their continuous presence thus imposed upon the dramatist the necessity of making the whole action of the drama happen in one place and progress without break. And so came into existence the classic convention of preserving the unities of time, place, and action.

(Continued from column 3.)

might achieve a very beautiful form of art for wireless.

I suppose that if the three million people who are already said to be listeners in this country were to be told that on a given date they were to have an evening's entertainment from Mr. Shaw prepared expressly for the occasion, the announcement would cause very widespread excitement. And I cannot suppose that they would consider themselves put upon if they were asked to pay a penny apiece for the privilege; while Mr. Shaw would presumably consider himself reasonably well paid for his work by three million pennies. How the pennies are to be collected is for the authorities to determine, but it should not overtax their ingenuity.

A few writers, musicians, and public men were recently discussing the whole question of wireless and its potentialities. It was agreed that here was an organization of the greatest artistic promise, and the suggestion was made that some sort of informal conference should be held between representative members of all the artistic professions concerned, educational authorities, and the wireless experts, to discuss such problems as I have here outlined. Which suggestion I hand on to the British Broadcasting Company for what it may be worth.

Reflections on Radio and Art.

(Continued from the previous page.)

less is to become a force among the arts in the world, it can do so in one way, and in one way only—by raising the public intelligence high and refusing to compromise in its determination that the public intelligence shall be high.

And it starts off with the immense advantage of communicating through a sense that reveals every member of its audience in his, or her, most intelligent activity. It is quite easy not to listen at all when a great piece of music is being performed or a great poem being spoken; but it is almost impossible to listen stupidly. People who do not listen at all prefer inferior music and the back-chat of buffoons; but they must have them supported by the appeal of personalities and arenas. The staple of popular entertainment, the banal ballads and drivelling patter and inebriate melodies, cannot survive the test of being heard and only heard. The directors of wireless, we may hope, realize this fact; if they do not, it will inevitably be forced upon them. For here is a great enterprise that will show as it has never been shown before that to listen (and if you don't listen you will discard wireless after a week) is to be intelligent. The situation is, indeed, unprecedented.

For the first time in the history of popular entertainment on a great scale, the finest in art does really look like leading the field. Mr. John Masfield's public, wide as it is, I suppose is not more weak by week than two per cent. of Mr. George Robey's. And yet, if you put them both on the wireless to, say, three million people (the fact that Mr. Robey would draw the three million, while Mr. Masfield might not at first, does not affect the point I am making), Mr. Robey to do some of his most popular turns and Mr. Masfield to read some of his best poems, and could take a plebiscite of opinion afterwards, I would, with all my admiration of Mr. Robey, back Mr. Masfield to leave him out of eight.

Very rapidly this superiority of actual material, if properly organized and finely presented, would more and more establish itself in public esteem. I foresee that wireless will become the most difficult of all mediums whereby to make a spurious reputation, the sunset of all ways to the recognition of genuine merit. Musicians will find that they will have to play beautifully; speakers and singers will have to deliver fine verse and song with an equal excellence of delivery. If this is not done, wireless will cease to have any connection with the arts at all. It might survive as a transmitter of current news in one form or another; but I am convinced that it can have no future whatever as a transmitter of inferior art.

The responsible authorities will, I have no doubt, be sound in their instincts about all this, once they get through their experimental difficulties, and see clearly the nature of the instrument they are controlling. Already, indeed, they have shown enterprise and wisdom. But much remains to be done. At present, for example, they do not begin to compete in the open market for the services of artists of high creative or executive ability. And it must be recognized that here is a medium which might well prove very attractive to any artistic capacity. I could never suppose that Mr. Shaw or Mr. Galsworthy, for instance, although they might let their plays be adapted for the cinema (I don't know whether they do or not), could ever find themselves tempted seriously to create in terms of the cinema. But men of such gifts

(Continued in column 2.)

Official News and Views. GOSSIP ABOUT BROADCASTING.

Important Winter Arrangements.

FOLLOWING the success of the B.B.C. Symphony Concerts relayed from the Central Hall, Westminster, and broadcast from all stations in the early months of this year, it has been decided to undertake another short series of Symphony Concerts during the coming winter. For this purpose we have engaged the Royal Opera House, Covent Garden, and are seeking the finest orchestras and conductors of international reputation, in order to give the best possible programmes we can command. These Symphony Concerts will be relayed from Covent Garden and broadcast from all stations.

More Pavlova Music.

At 8.10 p.m. on Wednesday, September 17th, London Station will again broadcast the Pavlova Ballet Music from the Royal Opera House, Covent Garden. In all, two ballets will be relayed—the first *A Polish Wedding*, by Krupinski, and the second *Amnilla*, the music selected from the works of Glazounov and Drigo. Mme. Pavlova, during her present season, is supported, in addition to Messrs. Novikoff and Volinin, Mme. Fedorova, and Mlle. Rotsova, an English dancer, by a Corps de Ballet numbering sixty, and an orchestra of sixty musicians under the direction of Theodore Steir. More of Pavlova's divertissements will be relayed by the London Station about 10.30 p.m. on September 23rd from Covent Garden, where, as of old, Pavlova has the world at her feet.

The Ulster Players.

The Ulster Players, who are broadcasting from Belfast Station on Wednesday, September 17th, are famous throughout the North of Ireland as representing the best that has been done in the way of folk-plays. Their fame, indeed, extends far beyond Ulster, for they have performed, with success, in many important towns, and their plays have, in many cases, been translated and performed in several continental countries.

The Society was first formed twenty-two years ago, under the name of "The Ulster Literary Theatre," with the idea of developing and presenting a distinctive North of Ireland literature. Their ideals were even higher, for they sought to make plays which would lead humanity towards a better life, and a wider interest, by showing the public all the pleasure and all the beauty that is to be found in an appreciation of common things.

Chance For New Authors.

Their most difficult task has been to carry out logically their original idea—to give new authors, with a new literature, a chance to have their plays presented to the public. Some of their earlier plays became immediately successful, and are still so popular that it is only by the purest altruism—by staking to their guns—that they have succeeded in their original intention. They have welcomed with enthusiasm the new field that broadcasting opens out for them.

The Drons, by Rutherford Mayne, which they are broadcasting from Belfast in its original form (two acts) is being produced this year in Tokio, where, by a strange coincidence, its author, son of a missionary, was born. It is worthy of note that all the plays they have so far produced are written by members of the company.

Extended Prize-Winners to Broadcast.

A programme contributed by successful competitors in the recent Welsh National Extended is to be given from the Cardiff Station on Wednesday, September 24th. Each of the artists secured premier prizes in the various instrumental and vocal classes of the national festival, and the performances will be thoroughly representative of the high standard of music and song in the Principality.

Cardiff's Talks.

A feature of the Cardiff Station programmes which has proved very successful is the series of talks given daily during the past few months at 6.30 p.m. The subjects dealt with cover a wide range of instruction and general information, including talks on how to speak French, how to speak Welsh, the art of writing, famous painters and their paintings, hints on football, cricket, golf, tennis and so on through the whole gamut of sport; talks on chess, the history of the drama, photography—each given by an expert. The whole series is arranged in a definite scheme of progression,

so that listeners may follow any particular subject in accordance with individual tastes.

A Famous Organist.

The reappearance of Mr. Reginald Goss Castard's name in the London programme for Sunday, September 21st, will be welcomed by a large number of listeners. Mr. Goss Castard is one of the leading organists in the world to-day. At one time organist at St. Margaret's, Westminster, he has given some successful recitals on all the important organs in England, in addition to playing in New York and Boston, and at the present time he is choirmaster at St. Michael's, Chester Square.

Light Duets.

The artists in the same programme will include Miss Sybil Gordon—a young soprano from the North, who has recently made great strides in her profession, and has a surprising technique for so young a singer, Miss Gwen Teagle, a violinist, who has been heard previously at London Station, and two newcomers, Mr. Carl Weber and Miss Maud Dixon, who will play some light duets for two pianos. It is some time since music of this character has been broadcast, and it will doubtless be a pleasant change from the ordinary pianoforte items. In addition, Mr. Harcourt Williams, one of our foremost actors, who interpreted the rôle of Shakespeare in Shaw's *Dark Lady of the Sunnyside*, and the conjurer in *Charleston's Magic*, when they were produced in London some time ago, will tell, in his own inimitable way, the story of the "Eccentricity of Simon Parnacote."

The B.B.C. Play Competition.

At the time of going to press the final selection of entries for our Play Competition are being read by the judges, who hope to announce the name of the winner at an early date. There were some nine hundred entries, out of which the London Play Company have recommended ten for consideration for the first prize, twenty-one as suitable for broadcasting and twenty-six as worthy of further consideration. The prize-winning play will be broadcast on October 6th, from all stations.

Chelmsford Heard in India.

A correspondent who resides in Karachi, India, states that he has heard a British Broadcasting Station working on approximately 570 metres. The music was clear and the singers distinct. He reports also that he hears Chelmsford very well, and listens frequently to Loafers.



MA(R)S CALLING TO US?

[A writer in an American wireless periodical says: "Put on your telephone any quiet night about 3 a.m., and you will hear faint whispers coming from out of the great black pit above you."]

One of the new rules relating to life-saving appliances on board ship made by the Board of Trade and to come in force on May 1st, 1925, is that at least one motor-boat fitted with wireless apparatus and searchlights must be carried by all vessels with more than fifteen lifeboats.

If the vessel does not carry a motor-boat and has less than fifteen lifeboats, one of these must be fitted with wireless.

A Master of Many Moods.

The Greatness of Gounod. By R. D. S. McMillan.



THE gift of versatility does not necessarily stamp a man as being of as great or greater accomplishment than one whose ability is confined to a restricted sphere. There are degrees of versatility, however, and to be superlatively versatile might well be the height of even the most soaring ambition.

Shakespeare was superlatively versatile, but we would hardly thus describe Milton; in music Gounod affords the example of this excellent contrast; Tchaikovsky does not. It is with Gounod we are concerned here, and certainly the range of his genius was remarkable, to say the least. On the one hand, he wrote *P Faust*, an opera vibrant with human passion to the extent almost of sensuousness; then, with a tremendous swing of the pendulum, he produces *The Redemption*, an oratorio and one of the world's really great religious masterpieces. A man who could do both these with the utmost sincerity—and it has been well said that Gounod wrote not a line which did not come from the heart—might well stimulate our curiosity as to his personality which, complex though we might imagine it to be, is, in point of fact, as easily understood as the proverbial open book.

His Religious Bent.

The secret of the whole matter was this: he was both religious and a great artist. In *The Redemption* he gave expression to sincerely sacred thoughts; in *Faust* his genius burst forth because the artist in him had captured the spirit of Goethe's great poem and he had the power to make himself articulate in unmatched melody.

In so far as his bent towards religion is concerned, Gounod's life is singularly reminiscent of Liszt's, and when he was still a student of music he was considering entering the priesthood of the Roman Catholic Church. This was after his return from Rome, where he had gone as the result of winning a scholarship at the Conservatoire in his native city of Paris, and when he was still in a somewhat undecided state as to whether he should pursue a musical career. From the very beginning his mother, who at this time was almost blind, had been opposed to the idea of her son's becoming a musician, but she it was who now came forward to keep him from the Church.

A Glowing Tribute.

Gounod's mother had a great influence upon her son's life. His father had died when the boy was five years old—Gounod was born in 1818—and she had taken in hand his education. How deep was the composer's affection for his mother may be gauged from his own words: "If I have worked any good, by word or deed, during my life, I owe it to my mother and to her I give the praise. She nursed me, she brought me up, she formed me; not in her image, alas!—that would have been too fair. But the fault of what is lacking lies with me and not with her."

Mozart seems to have inspired Gounod to turn his attention from the religious composi-

tions he had written in Rome to the theatre, and the time came when he saw his first opera, *Sapho*, produced. The following year, 1852, he married, and about the same time he was offered, and accepted, the conductorship of a well-known male voice choir in Paris. All this time an idea had been simmering at the back of his brain. It was a wonderful idea—nothing less than to set Goethe's immortal *Faust* to music. This suggestion was simply sacrilege in the eyes of some, and Gounod might have given up the project altogether had he not made the acquaintance, about 1859, of a young dramatist who had had the same inspiration. The two set to work, both with such fervour that neither encouragement nor prospect of reward was necessary. All the melody that was within him Gounod expended upon the work, and the passionate story of young love extorted from him his very best. It was completed at last, this work which was to go down to posterity as a masterpiece, and in 1859 it was produced, with a certain measure of success.

An Absurd Suggestion.

It grew in popularity, and it was toured through Europe and was received everywhere with the acclamation it deserved. Rome, however—the city which had seen the birth of the grand inspiration—remained cold, for there was repugnance at the idea of his Satanic Majesty's image being presented upon the stage. One story told in this connection is that the suggestion was made to Gounod that, to enable him to meet the wishes of the authorities, he should change the character of Mephistopheles to that of a doctor—a suggestion which was made by a prominent Italian producer in all seriousness! The beautiful number in *Faust*, "When All Was Young," was written some time after the completion of the opera and added to it, and was first heard in London.

Inspired by a Child.

It was in England, too, that Gounod wrote "There is a green hill far away." It is said that he heard a little girl recite the hymn and was so captivated by its beauty that he set it to music. This visit to England extended to a period of five years, due partly to the struggle between France and Germany. In the meantime, he had not been idle. In 1867 he had written his beautiful opera *Romeo and Juliette*, and his *Gaïtan*—to mention another work—he wrote in 1871 as a lament for the sorrows of his country.

Soon after his return from London, he began to concentrate upon religious works, and in 1881 he completed *The Redemption*, which was to add fresh lustre to a name already lauded to the skies. It was produced at the Birmingham Festival in 1882 and was deemed by Gounod his masterpiece. The sequel to this oratorio was *Mors et Vita* (Death and Life), produced at the succeeding Festival in 1885, but with not nearly the same success.

The Simple Genius.

"Love," Gounod once declared, "why, I am full of it, and that is why I have squeezed so much into my operas." In these words he succinctly summed up his own character. He was the very personation of kindness, urbane to the point of simplicity, and all who came within the radius of his gentle personality knew him as a man who, even if bereft of his magic mantle of genius, was yet one whom many would have liked to call friend.

Charles François Gounod died at the ripe age of seventy-five, leaving a name, a memory, and a life's work that are alike imperishable.

Listeners' Letters.

[All letters to the Editor to be acknowledged must bear the name and address of the writer. Anonymous contributions are not considered.]

"Chelmsford Calling!"

DEAR SIR.—Our abode is here, in the far west—in the west of Wales. Since, however, Chelmsford has had compassion upon us, distance makes no difference. West is East; East is West. We have forgiven the Anglo-Saxon everything. We are glad of this change, and are simply delighted with this new symbol of national unity and sympathy. We regard Chelmsford as one of the most valuable contributions recently made to the cause of universal brotherhood.

It depressed us to read Captain Kettlesey's statement that "there is no guarantee of a permanent service." In scores of homes in Wales "the night is filled with music" by the Chelmsfordian enchantment, and were it only possible to transmit an expression of our gratitude and appreciation, *ex machina*, the most powerful receiving station would hardly survive the shock.

We have only a small two-valve set, but the minutest item of the London programme is distinctly heard and sweetly definite. We all hope B.R.C. will be able to continue the present arrangement.

Yours truly,

Swansea,

T. S. E.

A New World.

DEAR SIR.—The article on "The Lonely Listener" in *The Radio Times* prompts me to say that I have known what it is to be lonely, and I take this opportunity of thanking the B.R.C. for their programmes. Some three months ago I lost my wife, who was my partner in all hobbies and pleasures. Since her death, I have been utterly miserable, for I have no friends in this world, and was getting so that I did not care what happened.

One day, I thought I would have a shot at wireless, and I invested in a two-valve set, and now I am living in a new world. My house is full of friends (wireless) every evening, and life is worth living.

Yours truly,

Liverpool.

W. W. R.

A Word to Critics.

DEAR SIR.—Recently, I read a semi-scolding article on the alleged bad taste of the majority of listeners.

I would like to see a mention sometimes of the other side of the question, if only to show that the scales are evenly balanced.

As usual, these artistic policemen who stand at the dangerous cross-roads of the broadcasting traffic and so kindly attempt to direct it to safety are rather illogical. On the one hand, they infer that the general public is a common person of no nice discrimination while, on the other hand, they generally finish up with the sop that the "Public is the best judge." So the net result is a pat on the back with one hand, and a smack in the face with the other hand!

As it is agreed by the critics that it is the public who really decides what shall be popular, it follows, logically, that anything which achieves popularity (whether it be a symphony, a "catchy little tune" or a "nursemaid's novelette") must, by the critics' own reasoning, be a good thing!

So why disparage the popular "catchy little tune"? A good dinner consists of more than the joint.

Yours truly,

London, N.W.

ALBERT W. KETTESLEY.

EVENTS OF THE WEEK.

SUNDAY, September 14th.

LONDON, 9.0.—All Star Programme.
BOURNEMOUTH, 8.50.—"Hymn of Praise" (Mendelssohn).

CARDIFF, 8.40.—Paying Homage Together. Station Symphony Orchestra.
SWA "Choir.

NEWCASTLE, 9.0.—"The Swan and the Skylark," Cantata.

GLASGOW, 3.0.—The Darnley Bugh Band. S.B. to Edinburgh and Aberdeen.

MONDAY, September 15th.

LONDON, 8.0.—Symphony Concert. The Wireless Symphony Orchestra. Conducted by Sir Landon Ronald. Joseph Farrington (Bass). S.B. to all Stations.

TUESDAY, September 16th.

LONDON, 8.0.—Second Veterans' Night. Old Music Hall Programme. Chairman, Willie Rouse.

BOURNEMOUTH, 8.15.—The Municipal Orchestra. Conductor, Sir Dan Godfrey.

CARDIFF, 7.30.—"The Pursuit of Beauty in Speech and Music."

NEWCASTLE, 8.0.—Dramatic Night.

GLASGOW, 8.0.—Scottish Play Night. S.B. to Aberdeen and Edinburgh.

NOTTINGHAM, 9.30.—Speeches at the Official Opening of the Nottingham Relay Station. S.B. to all Stations.

WEDNESDAY, September 17th.

LONDON, 8.15.—Ballet Music, relayed from Covent Garden (Pavlova Season).

BIRMINGHAM, 8.0.—Famous Dance Tunes and Ballet.

BOURNEMOUTH, 8.30.—"Cryes of Old London."

MANCHESTER, 8.0.—"The East a-Calling."

NEWCASTLE, 8.0.—An Hour of Sullivan.

ABERDEEN, 8.30.—Modern British Composers' Night. S.B. to Glasgow.

BELFAST, 8.0.—Irish Night.

THURSDAY, September 18th.

LONDON, 8.0.—"The Harvest Home," and "The Compleat Angler." S.B. to all Stations.

FRIDAY, September 19th.

BOURNEMOUTH, 8.30.—"The Grand Duchess" (Offenbach).

CARDIFF, 8.0.—Modern British Plays.

MANCHESTER, 8.0.—Wagner Night.

SATURDAY, September 20th.

BOURNEMOUTH, 8.30.—"Night With Other Nations": No. 3, Bohemia.

THERE was a novel item in the programme of an American station recently, when there was broadcast an entertainer who sang songs and accompanied himself by whistling! This artist is able to sing and whistle two entirely different tunes at one and the same time.

* * * * *

THE German Government has decided to introduce a regular wireless communication service on certain trains; while thirteen observation cars on the Canadian National Railway have been equipped with receiving sets. Loud speakers are used on the Nord-Sud Railway, in Paris, to announce the next station to passengers.

PEOPLE IN THE PROGRAMMES

Conducting at Twenty-One.

AN event of great interest to listeners will be the symphony concert to be broadcast from London on Monday, September 15th. The conductor on this occasion will be Sir Landon Ronald, and an interesting programme has been arranged.

Sir Landon Ronald attained fame at a very early age, for he was only twenty-one when he conducted grand opera at Covent Garden, and at that age, too, he was considered to be the best pianoforte accompanist of his time. He has since become so famous as a conductor that it is apt to be forgotten that he is a composer of rare merit, especially of numerous charming songs.

A Real Shako.

SIR LANDON RONALD has often appeared at State concerts at Windsor, Balmoral, and Buckingham Palace, and he tells some good stories about various royalties.

For instance, the late Queen Victoria once asked one of her ladies-in-waiting to sing, and a famous operatic aria which ended with a long "shake" was chosen as the piece to be rendered.

The singer was terribly nervous, and the Queen, surprised that she had not attempted to end the aria as it had been written, turned to the vocalist's sister and asked: "Doesn't your sister shake, Lady X?"

"Oh yes, ma'am," was the reply, "she is shaking all over!"

"Cloudbreak."

A PLAY which aroused considerable interest when produced this year at the Lyric Theatre, Hammersmith, is *Cloudbreak*, to be broadcast from Cardiff Station on Friday, September 19th. It is a moving story of Welsh religious life and it will be performed by the Portmadoc Players, who appeared in the Lyric Theatre production.

The leading part will be taken by Miss Gwen John, who is herself the author of a dozen or more successful plays.

As It Seemed to Him.

MISS JOHN told me an amusing story about a man who had bought his daughter an organ for a birthday present.

A few days later he met a friend, who asked him: "How many stops has that new organ of yours got?"

"Three," replied the father, grumpy: "breakfast, dinner, and supper!"

An Exceptional Voice.

MISS FLORENCE HOLDING, soprano, was one of the earliest singers to broadcast from Manchester. Before the war she did much amateur operatic and dramatic work, and subsequently she toured in professional dramatic repertory work before finally deciding on a concert platform career.

During the last three years she has given a number of vocal recitals. Miss Holding has an exceptional vocal range—nearly three octaves—and she is heard to special advantage in works by Mozart.

A Favourite Tenor.

A TENOR who is much in request among listeners is Mr. William Heselstine, who is to sing at Bournemouth on September 14th.

When he was only twenty-one, he entered a musical competition at Olympia open to all England and won the gold medal.

In 1915 he joined the Navy and served until demobilised in 1919. He then took up singing on the concert platform, gaining successes in all parts of the country in oratorio and orchestral and ballad concerts. In 1920 he went abroad to study under Jean de Reszke for two years.



(1) Sir Landon Ronald; (2) Miss Gwen John; (3) Miss Florence Holding; (4) Mr. William Heselstine; (5) Mr. Gordon Bottonley.

Perhaps Mr. Heselstine's greatest success was made in the tenor rôle in *The Immortal Hour*, in which he appeared over 350 times. In 1923 he sang for the British National Opera Company in the first performance of Holst's *Savitri* at Covent Garden.

Macbeth's Wife.

ON Tuesday, September 16th, the Scottish National Theatre Society will broadcast from Glasgow a play by Mr. Gordon Bottonley entitled *Grnach*. This play—which received the "Femina" prize in Paris as the finest piece of imaginative work of its year—treats of the youth of Macbeth's wife, Grnach. It will be broadcast by the Scottish National Players, and it will have a Prelude and Nocturne-Interlude specially composed by Mr. J. Seymour Halsey, a well-known Glasgow musician.

Mr. Gordon Bottonley is the author of other plays, including *King Lear's Wife*, *The Cryer by Night*, and *Midsummer Eve* and he has also written some excellent poetry.

A Popular Octet.

THE London Male Voice Octet, who are to sing at Bournemouth on September 16th, was formed early in 1922, for the study and performance of choral works beyond the scope of the ordinary male voice quartets. The Octet comprises one alto, three tenors, two baritone and basses, and has an effective compass of nearly three and a half octaves.

While a speciality has been made of the madrigals of the sixteenth century, these singers are equally at home in the interpretation of modern choral music, and their services have been in frequent demand in the illustration of lectures on the subject of the development of part-singing in England from the days of the famous "Rota" of 1220 to the present time.

WIRELESS PROGRAMME—SUNDAY (Sept. 14th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

LONDON.

3.0.—Time Signal from Big Ben.

Popular Orchestral Programme.

S.B. to Newcastle.

SYRIL MADEN (Conductor).

FREDERIC COLLIER (Baritone).

THE WIRELESS ORCHESTRA.

Conducted by DAN GODFREY, Junr.

Coronation March *Eisenberg*

Overture, "The Scavenger's Boy" *Brahms*

Valse Tragique *Piercy* (1)

Contralto Songs.

"From the Tomb of an Unknown Woman" *Bantock* (4)

"Yung Yang" *Bantock* (4)

"A Feast of Lanterns" *Bantock* (4)

Baritone Songs, with Orchestra.

"Eri Tu" ("Un Hail in Maachera") *Verdi*

Serenade ("Faust") *Gounod*

The Orchestra.

Selection, "Robert Bruce" *Bonniwell*

4.0. (Approx.)—Prof. A. J. IRELAND: "Episodes in the Religious History of England."

"Caedmon sings the Story of Creation."

The Orchestra.

Suite, "Almond Eye" *Rossini* (31)

Contralto Songs.

"Autumn" *Morgan-Brown*

"Cruel Maid" *Morgan-Brown*

"The Road" *Morgan-Brown*

(Accompanied by the Composer.)

Baritone Songs.

"King Charles" *M. F. White* (1)

"Inter Nive" *Macfarlane*

"The Fishermen of England" *Montague Phillips*

The Orchestra.

Selection, "Carmen" *Bizet*, arr. Tavan

Announcer: J. G. Broadbent.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Newcastle.

8.0.—The Bells of St. Martin's.

8.15. A Simple Evening Service

in which all people can take part.

With an Address by

The Rev. H. R. L. SHEPPARD.

Relayed from

ST. MARTIN-IN-THE-FIELDS.

9.0. All Star Programme.

KATE WINTER (Soprano).

NORMAN ALLIN (Bass).

MARJORIE HAYWARD (Solo Violin).

BEATRICE HARRISON (Solo Violoncello).

Soprano Songs.

"A Summer Idyll" *Coleridge-Taylor* (5)

Serenade *Gounod*

"Spring" *Henschel* (1)

Violin Solos.

Largo from *Berenice*

Handel, arr. *Walford Davies*

Minuet in G *Bethoven-Burmeister*

"The Admiral's Gallant" *Moffatt*

Bass Songs.

"Sleep and Black Shadows" *Stravinsky*

"A Moonlight Pallid" *Mossorgsky*

"The Scimitar" *Mossorgsky*

"The Volga Boat Song" *Koenemann*

Violoncello Solos.

Air arr. *Herbert Hughes* (2)

"Cherry Ripe" *Cyril Scott*

Cavetto *Popper*

Soprano Songs.

"I Attempt from Love's Sickness" *Purcell* (11)

"The Lass with the Delicate Air" *Arne*

"Nymphs and Fauns" *Bombardieri*

10.0.—TIME SIGNAL FROM GREENWICH.

WEATHER FORECAST and GENERAL

NEWS BULLETIN. S.B. to all Stations.

Local News.

10.15. Violin Solos.

"Liebeslied," Viennese Waltz *Kreider*

Donegal Air arr. *Henry Coleman*

Bohemian Dance (Skocna) ("The Bartered Bride") *Smetana-Anderson*

Bass Songs.

"Silent Noon" *Faughan-Williams*

"Old Bard's Song" *Rutland Boughton* (1)

"Old Clothes and Fine Clothes"

Martin Shaw

"The Yeomen of England" *German*

Violoncello Solos.

Five Negro Melodies arr. *Laurence Brown*

"Nobody Knows de Trouble I've Seen"

"Ev'ry Time I Feel de Spirit"

"Sometimes I Feel Like a Motherless Child"

"I Know de Lord's Laid His Hands On Me"

"Swing Low, Sweet Chariot"

10.50.—Close down.

Announcer: C. A. Lewis.

BIRMINGHAM.

3.0-5.0. THE STATION PIANO QUINTET.

FRANK CANTELL (1st Violin).

ELSIE STELL (2nd Violin).

ARTHUR KENNEDY (Viola).

LEONARD DENNIS (Violoncello).

NIGEL DALLAWAY (Piano).

JAMES HOWELL (Bass).

Quintet.

Sonata No. 7 in C Major *Purcell*

(a) Vivace ma non troppo; (b) Largo;

(c) Grave; (d) Canzona, allegro moderato;

(e) Allegro moderato; (f) Adagio.

Serenade *Widor*

Menuet *Moskowski*

Songs.

"The Bell-Ringer" *Wallace* (1)

"To Anthea" *Hutton* (1)

"O Star of Eve" *Wagner* (1)

"Tairakauer" *Wagner* (1)

Quartet.

Quartet for Strings, No. 0 *Beethoven*

(a) Allegro; (b) Adagio cantabile; (c)

Scherzo; (d) Allegro molto quasi

presto.

Songs.

"Though Faithless Men" ("La Elvira")

Haley (1)

"Volcan's Song" ("Philemon et Baucis")

Gounod (1)

"Love Leads to Battle" *Spontini* (1)

Quintet.

Suite *Couperin—1688-1733* (14)

(a) Prelude; (b) Rondeau; (c) Rondo

Pastorale; (d) La Gabrielle.

Scenes from "An Imaginary Ballet"

Coleridge-Taylor

5.0-5.30.—CHILDREN'S CORNER. S.B. from Newcastle.

Announcer: J. C. A. Paterson.

8.30.—Hymn, "There is a Land of Pure De-

light" (A. & M. 530).

Canon STOCKLEY, St. Peter's Church,

Wolverhampton: Religious Address.

Hymn, "The King of Love My Shepherd Is"

(A. & M. 197).

Some of Elgar's Notable Tunes.

THE STATION SYMPHONY

ORCHESTRA.

Conductor, JOSEPH LEWIS.

ALICE VAUGHAN (Contralto).

Orchestra.

"Canto Popolare" (In Moonlight) from

Concert Overture, "In the South" (11)

Songs.

(a) "In Haven" *From "Sea*

(b) "Where Corals Lie" *Pictures* (11)

Orchestra (Strings Only).

Elegy for Strings, Op. 58 (11)

Orchestra.

Selections from "Enigma Variations,"

Op. 36 (11)

Song.

"Pleading," Op. 48, No. 1 (11)

Orchestra.

March, "Pomp and Circumstance," No. 4

in G (1)

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15.—Close down.

Announcer: Percy Edgar.

BOURNEMOUTH.

3.0. BAND OF 2ND BATTALION THE

HANTS. REGT.

Bandmaster, W. H. ORBINSKI.

Vocalist, ALICE COOMBE.

Relayed from South Parade Pier, Southsea.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Newcastle.

8.30.—Choir of Pockdown Wesleyan Church.

Hymn 924, "The Day is Dying in the

West" (Wesleyan Methodist Hymnal).

9.35.—The Rev. R. J. H. HILL, of Pockdown

Wesleyan Church: Religious Address.

9.45.—Choir: Hymn 633, "Sun of time are

sinking" (Wesleyan Methodist Hymnal).

8.50. "Hymn of Praise."

Symphonia Cantata by Mendelssohn.

ELSIE COCHRANE (Soprano).

GLADYS JAMES (Contralto).

WILLIAM HESELTINE (Tenor).

THE "GBM" CHOIR.

THE WIRELESS ORCHESTRA.

Conducted by

Capt. W. A. FEATHERSTONE.

Sinfonia, "Maestoso con moto"; "Allo-

retto un poco Agitato"; "Adagio."

"All Men, all Things" (Chorus).

"Praise Thou the Lord."

"Sing Ye Praise."

"All Ye that Cried Unto the Lord."

"I Wanted for the Lord."

"The Sorrows of Death."

"The Night is Departing."

"Let all Men Praise the Lord."

"My Song shall be always of Thy Mercy."

"Ye Nations Offer to the Lord."

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15. Orchestra.

"Ave Maria" *Schubert*

Major STANLEY HOW: Readings from

the Works of Oliver Goldsmith.

10.45.—Close down.

Announcer: John H. Raymond.

CARDIFF.

3.0-4.45. EVENSONG.

Relayed from

LLANDAFF CATHEDRAL.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Newcastle.

8.10.—Choir of Amon Baptist Church,

Tongwynlais.

Hymn, "In Heavenly Love Abiding"

(Tune "Penlan") *D. Jenkins*

Anthem, "On Calvary's Brow."

The Rev. A. E. TURTLE, Amon Baptist

Church, will give the second of the Weekly

Talks on "Spiritual Energies in Daily

Life."

His subject is "Mental Power."

Hymn, "O Love, that wilt not let me go"

(Tune St. Margaret) *Dr. A. L. Pears*

8.40. Paying Homage Together.

THE STATION SYMPHONY

ORCHESTRA.

Conductor, WARWICK BRAITHWAITE.

Chorus, "SWA" CHOIR.

Orchestra.

I. Symphony from the Oratorio "Saint

Elens al Valerio" *Leo*

Choir.

II. "He Watching over Israel"

("Elijah") *Mendelssohn*

"Then Did Elijah"

("Elijah") *Mendelssohn*

Orchestra.

III. Fantasia and Fugue in C Minor

Bach, arr. *Elgar*

Choir.

IV. "And then shall your light break

forth" ("Elijah") *Mendelssohn*

A number against a musical item indicates the name of its publisher. A list of publishers will be found on page 497.

WIRELESS PROGRAMME—SUNDAY (Sept. 14th.)

The letters "B.B." printed in italics in these programmes signify a simultaneous Broadcast from the station mentioned.

- V. Orchestra.
"March to Calvary" ("Redemption")
Gounod
- VI. Choir.
"Hallelujah Chorus" ("Messiah") *Handel*
- VII. Orchestra.
Overture, "Sea and Stranger"
Mendelssohn
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
- 10.15.—Close down.
- Announcer: E. R. Appleton.

MANCHESTER.

- 2.0-5.0. THE RADIO MILITARY BAND.
Conductor, HARRY MORTIMER.
OLIVE MACKAY (Contralto).
Band.
- March, "The Boys" *Mortimer*
Selection, "Madam Butterfly" *Puccini* (1)
"Salut d'Amour" *Elgar*
Olive Mackay.
"Knownst Thou the Land?" ("Mignon")
Thomas
- Band.
- Overture, "Rienzi" *Wagner*
Suite, "Les Princes" *Moscow*
Olive Mackay.
"O Western Wind" *Becke* (b)
"Shrovetide" *Martin* (b)
- Band.
- "Prelude" *Jarnesell*
Selection, "Carmen" *Bizet*
Olive Mackay.
"Ombra mai fu" ("Largo") *Handel* (1)
"Sea Wrack" *Harty* (1)
Negro Spiritual, "Steal Away to Jesus"
Lawrence Brown
- Band.
- Gavotte from "Mignon" *Thomas*
Suite, "Mascara" *Lawrence*
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Newcastle.*
- 7.30. "EZY" ORCHESTRA.
J. F. PROCTOR (Baritone).
Orchestra.
- "Marche Solenne" *Gounod*
Overture, "Egmont" *Beethoven*
Suite, "Jeux d'Enfants" *Bizet*
Selection, "La Reine de Saba" *Gounod*
J. F. Proctor.
"Arm, Arm, Ye Brave" *Handel* (1b)
Orchestra.
- "Ballet Russe"
(a) "Au bord de la Mer" *Dumil*
Pierrot
(b) "Old World Minuet"
Bolton
Selection, "Rienzi" *Wagner*, arr. *Tavan*
March, "Pomp and Circumstance, No. 2"
Elgar (1)
- J. F. Proctor.
- "Youth" *Frances Alliben* (1)
- 9.10.—SIDNEY G. HONEY: Talk to Young People.
- 9.30.—Hymn, "Lead, Kindly Light" (A. and M. 206).
The Rev. Canon DORRITY, B.D., of St. Ann's Church, on "The Problem of Pain."
Hymn, "My God, My Father, While I Stray" (A. and M. 204).
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
- 10.15.—Close down.
- Announcer: H. B. Brennan.

NEWCASTLE

- 2.0-5.0.—Programme *S.B. from London.*
5.0-5.30.—CHILDREN'S CORNER. *S.B. to all Stations.*

- 8.30. "5NO" Choral Society Octet.
Hymn, "The Head that Once was Crowned with Thorns" (A. and M. 301).
- 8.35.—The Rev. W. S. POWER, Vicar of St. Mark's, Byker Hill, Religious Address.
- 8.50. Octet.
Hymn, "Praise My Soul the King of Heaven" (A. and M. 298).
- 9.0. "THE SWAN AND THE SKYLARK" (1)
Cantata.
Words by
HEMANS, KEATS, and SHELLEY.
Music by
ARTHUR CORING THOMAS.
(Posthumous Work.)
Orchestrated by
C. VILLIERS STANFORD.
ELSIE RUDDABY (Soprano).
DOROTHY CLARK (Contralto).
EDWARD LEER (Tenor).
JOSEPH FARRINGTON (Bass).
THE "5NO" CHORAL SOCIETY.
Choirmaster, RICHARD C. PRATT.
THE STATION ORCHESTRA.
Conductor, WILLIAM A. CROSSE.
Introduction, with Bass Solo, "A Grecian Poet I."
Chorus, "Mid the Long Reeds"
Tenor Solo, "Summer! Summer!"
Chorus, "O Life and Love, Farewell!"
Contralto Solo with Chorus, "Thus Flowed the Death—Chant On."
Chorus, "Filled With That Sound."
Chorus, "The Summer is Come."
With Solos for Soprano, Tenor, and Bass.
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
- 10.15.—Close down.
- Announcer: W. M. Shewen.

ABERDEEN.

- 2.0-5.0.—Programme *S.B. from Glasgow.*
5.0-5.30.—CHILDREN'S CORNER. *S.B. from Newcastle.*
- ELDER CUNNINGHAM
(Bass-Baritone).
THE WIRELESS QUARTET.
- 8.30. Quartet.
"In a Monastery Garden" ... *Ketelbey* (8)
"Edgemoor" *Moscow*
"Melody in F" *Rubinstein*
- 8.50. Elder Cunningham.
"The Last Chord" *Sullivan* (1)
"Love Eternal" *Adams* (1)
- 9.0.—King Street United Free Church Choir: Psalm 118, v. 1 to 11 (Tune: St. Andrew).
- The Rev. W. J. M. MACGREGOR, King Street U.F. Church: Religious Address.
Choir: Psalm 146, v. 5 to 10 (Tune: St. Lawrence).
- 9.15. Quartet.
"At Nightfall" *Finden* (1)
"The Pool of Narcissus" *Fletcher*
"Light of Western Stars" *Morrell* (23)
- 9.30. Elder Cunningham.
"My Prayer" *Toori* (1)
"My World" *Gheal*
"Soul of Mine" *Barnes* (1)
- 9.45. Quartet.
"Serenade Lyrique" *Elgar*
"Polka" *Dedka*
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
- 10.15. Quartet.
"Dissonance Hymn" (Church Hymnary).
- 10.25.—Close down.
- Announcer: Neil McLean.

CHAPPELL WEBER BROADWOOD

pianos are in use at the various stations of the B.B.C.

GLASGOW.

- DARVEL BURCH BAND.
Conducted by HERBERT BENNETT.
ELLA GARDNER (Soprano).
S.B. to Edinburgh and Aberdeen.
- 3.0. Band.
Overture, "Semiramide"
Rossini, arr. *Huckins*
Excerpt from the Oratorio, "Christ and His Soldiers" ("By Jesus' Grave")
John Farmer, arr. *R. Bennett*
Selection, "Viva Beethoven"
arr. J. Ord Home (1)
- 3.25. Ella Gardner.
"Go Not, Happy Day" *Frank Bridge*
"Love Went a-Riding" *Frank Bridge*
"Solweig's Song" *Grieg*
- 3.45. Band.
Bohemian Suite, "A Gipsy Love Story"
arr. J. Ord Home (1)
(1) The Appeal; (2) The Coreana; (3) The Tarantella.
Euphonium Solo, "Noces" *Gounod* (1)
(Soloist, Samuel Ballan.)
Selection, "Oberon" *Weber*, arr. *H. Bennett*
Ella Gardner.
- 4.0. "Nymphs and Fauns" *Debussy*
"The Pipes of Pan" *L. Munkeltun*
- 4.10. Band.
Cornet Solo, "Claypatra" *Dumil*
(Soloist, George Muirhead.)
Selection, "Cavalleria Rusticana"
Mascagni, arr. *H. Bennett*
- 4.26. Ella Gardner.
"Rose Softly Blooming" *Spicer*
"Abide With Me" *Liddle* (1)
- 4.36. Band.
Selection from the Opera "Mignon"
Thomas
A Legend of the Thames, "Bells of Ouseley"
arr. J. Ord Home (1)
- 5.0-5.30.—CHILDREN'S CORNER. *S.B. from Newcastle.*
- 8.30.—The Vocal Quartet, Psalm 23 to the tune "Ordington."
The Rev. C. GUTHRIE COOPER, of Strathbungo Parish Church: Religious Address.
Paraphrase No. 11 to the tune "Tallis," No. 510 in the Church Hymnary.
Prayer.
Hymn No. 334 to the tune "Ewing" (Church Hymnary).
- 8.55. DOROTHY ROBSON (Soprano).
"I Know That My Redeemer Liveth"
("Messiah") *Handel* (11)
"Rejoice, Rejoice" ("Messiah")
Handel (11)
- "My Heart Ever Faithful" *Bach*
- 9.7. DAVID MCCALLUM (Solo Violin).
"The Old Requin" *Brannt*
"Serenade and Polka-Ronde" *Kreuder*
"Liebesleid" *Kreuder*
- 9.17. JAMES COTTINGHAM (Baritone).
"The War Song of Tyrtæus" *John Sibelin*
"At Grafton" *Butland Boughton* (1)
"Till I Awake" *A. Woodford Finden* (1)
- 9.27. Dorothy Robson.
"Christ Child's Lullaby" *Herbert Hughes* (3)
"I Love My God as He Loves Me"
E. Hallberg (2)
"Nature Carol" *May Brule* (5)
- 9.37. David McCallum.
"Prelude and Gavotte" *Bach*
"Mazurka de Concert" *Mazur*
- 9.47. James Cottingham.
"Easter Hymn" *Frank Bridge*
"Tin I" *Ciro Pimentel*
"Glory to Thee, My God, this Night"
Gounod
- 10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
Local News.
- 10.15.—Close down.
- Announcer: R. Elliot Kingsley.

A number against a musical term indicates the name of its publisher. A key list of publishers will be found on page 497.

THE CHILDREN'S CORNER.

CONDUCTED BY
UNCLE CARACTACUS

A Day on a Cattle Ranch.

HULLO, children!

Here is a talk by W. T. Fielding all about life in the "Wild West." I am sure that you will like it very much.

Cattle ranching! Say those words to any boy, and at once his eyes will sparkle brightly. His thoughts are immediately in the "wild and woolly West." Names such as Texas, Oklahoma, and Arkansas are familiar to him, and when you speak of cattle ranching, he imagines himself to be in those States, mounted on a fiery mustang, speeding like the wind over the prairie, a lasso swinging above his head ready to snare either man or beast. There is the revolver, too, for no boy thinks that life on the prairie can possibly exist without a big revolver in his belt.

An Imaginary Picture.

Away we go, then, with revolver included. There is a steer in front. It must be lassoed at any price. Suddenly it disappears over the cliff and falls into a canyon or ravine and, by some inexplicable magic, the horse and its rider have been able to pull up on the very brink of the precipice. That is the imaginary picture of life on the prairie; that is cattle ranching idealized, but what is the actual picture? Let us live through a day on a ranch, such a ranch as I was on myself in the Argentine.

I obtained my position in Buenos Aires. The same night I was sent up the river to the town nearest the ranch. There was a trap to meet me. It had big spider wheels and three ponies abreast, and they trotted and cantered the whole twenty-five miles to the ranch. We passed an ostrich farm on the way, also hundreds of parrots and

owls, but there was not a tree to be seen. The next morning, my first day on the ranch, I was out of bed at four o'clock, for I had to ring the bell at a quarter past four to wake up all the Indian cowboys. Our breakfast consisted of a cup of coffee and hard biscuits about the size of small tuns. They taste like bread, are brought to the ranch in sacks, just like potatoes, and often, to break them, you take them in your hand and knock them against the edge of a wall.

Choosing Their Mounts.

Well, we've had our breakfast and the next thing is to get the horses from the prairie round the ranch into the corral to saddle up. One or two horses are always kept on the ranch for this purpose. The corral is a wired enclosure and the horses are driven into this and then the cowboys select their mounts for the day's work. Sometimes each cowboy takes two mounts with him; it depends on the nature of the work to be done. Having caught your horse, the next thing is to put on the native saddle, which is a sheepskin, and then mount; easier said than done, for the ponies out there are very restless.

If you are a newcomer, all the cowboys look at you mounting, and if you don't do it properly in their eyes, you at once lose caste. Anyway, we are now mounted and off we go. Perhaps the distance to be covered is ten or fifteen miles, all on the same ranch, and our orders are to count the ponies in a certain area.

Arrived at the place where they are, a few cowboys are sent to round them up. They will have to be guided to a wire fence and driven along it, one by one, if possible, but I have never seen that done successfully. They generally gallop madly past four or five abreast, for the

prairie horses are, you must remember, wild horses and have not been broken in—that is to say, those we have to count. It is only the cowboy with the best eye who counts them.

Well, we have counted them, and our next job is to gather up the cattle in another district, so that a buyer from one of the big cold storage companies in Buenos Aires can select which he wants. These men are very expert at their work and they can tell the weight of a live animal within a pound or two. The cattle are gathered into a big rough circle, called in Spanish *rodio*, and they move round and round. There are mounted riders all round them to keep them from breaking away. The buyer is mounted on the outside of the circle and from time to time he points out the animal he wants. The head cowboy at once gives instructions to two of the other cowboys to bring the selected animal out. And so it goes on hour after hour until the buyer has made his selection.

Eating Under Difficulties.

It is now meal time. A big iron rod is stuck into the ground in the centre of a fire and a large piece of beef or mutton is placed on the rod. Cooked, or half-cooked, pieces are cut off it. You take hold of the piece you want with your left hand and you cut it off the large piece with your knife. You munch a biscuit with it.

Dinner in the evening is the principal meal on the ranch. You first of all have your daily bath, which is absolutely indispensable and for which you have no time in the morning, put on your best clothes, and sit at table with the rancher and his family. Afterwards you might have a song, play the piano, or put on the gramophone. You are in bed by nine and very glad to get there.

THE PIKE IN THE POOL.

By E. W. LEWIS.



WHEN Uncle Harry and Isabel, with Sabo on the radiator, left the place where the fish kept the bay, they made straight for Devonshire, for

Isabel wanted to see Exmoor and Dartmoor. They came to Exmoor first, and stopped at a small place right in the very middle of the moor.

It was dark when they arrived; and Roger, the car, with Sabo on the radiator, was put into the garage of the inn. He was so tired that he fell at once to sleep, but waked in the morning as fresh as paint, to find that there was another car in the garage on the bonnet of which was a cat, almost as large as life. No, the cat's name was not Felix!

In order to begin a friendly conversation, Sabo said to the cat, "This place has got a funny name, hasn't it?"

"Oh!" said the cat. "I didn't know."

So Sabo told him the name of the place, for he had heard Uncle Harry ask the way to it from a man they had passed on the road.

"Do you know why it is called a funny name like that? No? Then I'll tell you. It was on account of a big fish called a pike," said Sabo.

"There was a river in this place long before there were any houses and people; and in this river there was a pike; and his name was Simon. And he lived in the pool above the bridge. In those days it wasn't such a big river as it is to-day, and not such a big pool either; but it was big enough for him. He

was a fierce fish and ate up all the little fishes; and then, of course, there was nothing left for him to eat. He grew thin and scraggy; and the straggler he grew, the fiercer he became. He was a regular cross-patch. He would probably have died of hunger if he hadn't thought of a good plan.

"Animals used to come from all round about on the moor to bathe in this pool. There were boulders standing just out of the water upon which little birds would come, dipping their beaks and fluttering their wings and splashing themselves. Sometimes there were gulls, for the sea was not far away, and perhaps now and again a heron, standing with his long legs in the pool."

"What's a heron?" asked the cat.

"A bird with grey wings and long shanks and a big beak; and he lives on fish."

"Did he want to eat the pike?" asked the cat.

"Perhaps," Sabo admitted; "but a pike's too big for a heron. Anyway, as I was telling you, the birds came to bathe in the pool. So did foxes sometimes, when they were dusty after a long journey. And small bears, too, for there were bears in the forest in those days. And when, after a long while, the first farmer started the first farm near here, he had a pig or two; and the pigs used to come and wallow in the pool in hot weather."

"Simon was such a crabby old stick that when anyone came to bathe in his pool he rushed at them, and, if they couldn't get out of his way, he bit them."

"This isn't a public bath," Simon said to them. "It's mine," and he bit at them. But afterwards, when his plan came into his head, he said to himself, "I'll let them come, but I'll make them pay for it!" So the next day he popped his head out of the pool and said to a

starling who was bathing on a boulder, "I'll not have you bathing here in my bath, unless you bring me a mouthful of worms." And he said to the gulls, "I'll bite your legs off, if I catch you here again, unless you bring me a fish from the sea."

So the small birds brought their worms. Simon allowed them to have a bath of one minute for three worms, and he allowed them an extra minute for three more worms. A gull or a heron could stay as long as he liked in the pool for a good-sized fish. The fox brought the head or the leg of a rabbit to pay for his bath.

"The bears could have a quarter of an hour for a handful of honey out of the nest of the wild bees, or a handful of ants' eggs. The pig had to bring a little bag of barley meal, of which in time Simon grew very fond."

"So he grew fat on his takings. The only ones who never paid him anything were the Fairies who lived in those days on the moor. They often used to come and paddle with their shining feet or swim in the deeper parts of the pool; and Simon, who could easily have gobbled the little ones, did not touch them, but said that he would be only too pleased if they came to his bath any time they wanted. So that's where it gets its funny name from."

"Is he in the pool now?" asked the cat.

"Shouldn't wonder," said Sabo. "Pikes live for ages and ages."

"Let's go and see," said the cat. "If you'll unfasten me, I'll unfasten you."

So they unfastened each other, and, while everybody was still in bed although the sun was shining warm and high in the sky, they went to the pool. But they did not see old Simon; and although several birds were already having their morning bath, they didn't seem to have brought any worms in their beaks to pay for it.

"I expect he's dead," said the cat.

WIRELESS PROGRAMME—MONDAY (Sept. 15th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

LONDON.

4.0-5.0.—Time Signal from Greenwich. Concert: The "ELO" Trio. London's Bridges (3) by Amabel Carr. Lena M. Brown (Mezzo-Soprano). "A Holiday Chat: A Tenderfoot in Camp," by Joyce Westwood.

6.0-6.45. CHILDREN'S CORNER.

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*

JOHN STRACHEY (the B.B.C. Literary Critic): "Fortnightly Book Talk," *S.B. to all Stations.*

Local News.

7.30-8.0.—Interval.

8.0.—Symphony Concert. *S.B. to all Stations.* (For Programmes see next column.)

10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*

Topical Talk.

Local News.

10.30.—THE SAVOY ORPHEANS AND SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. *S.B. to all Stations.*

11.30.—Close down.

Announcer: J. G. Broadbent.

BIRMINGHAM.

3.30-4.30.—Lorella Picture House Orchestra: Conductor, Paul Rimmer.

5.0-5.30. WOMEN'S CORNER: Sydney Rogers, F.R.H.S., "Topical Horticultural Hints." E. D. Godfrey (Conductor). Song Recital.

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Teens' Corner."

7.0-11.30.—The entire Programme *S.B. from London.*

Announcer: J. C. B. Paterson.

BOURNEMOUTH.

3.45-5.15.—Frank P. Butcher (Banjoist), Austin Rigby (at the Piano), Amy Cockburn (Mezzo-Soprano), Violet Cockburn (Soprano). Talks to Women: Betty Ollington—Gipsy Sketch: "One Winter's Day in the Woods."

5.15-6.15.—CHILDREN'S CORNER.

6.15-6.45.—Scholars' Half-Hour: J. Scattergood, F.R.G.S., on "India and her Peoples."

7.0-11.30.—The entire Programme *S.B. from London.*

Announcer: John H. Raymond.

CARDIFF.

3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.

5.0-5.45.—"SWA'S" "FIVE O'CLOCKS": Talks to Women. Ruby Hargrave (Mezzo-Soprano).

5.45-6.30.—CHILDREN'S CORNER.

6.30-6.45.—History of the Drama—(VII.), by Edith Lester Jones.

7.0-11.30.—The entire Programme *S.B. from London.*

Announcer: A. H. Goddard.

LONDON.

8.0-10.0.

SYMPHONY CONCERT.

THE WIRELESS SYMPHONY ORCHESTRA.

Conductor—Sir LANDON RONALD.

JOSEPH FARRINGTON (Bass).

1. Overture, "Oberon" Weber
2. Aria, "Credo" ... ("Othello") Verdi
3. Symphony No. 5 in E Minor
Tchaikovsky
4. "L'après-midi d'un Faune" Debussy
5. Songs (with Piano) Roger Quilter
"Under the Greenwood Tree,"
"There Be None of Beauty's
Daughters,"
"Heigho, the Wind and the Rain."
6. Le Cygne Saint-Saens
7. Suite de Ballet, "Sylvia" ... Debussy

MANCHESTER.

3.30-3.0.—WOMEN'S HALF-HOUR: Emily Riley (Contralto).

3.15-5.0. HORWICH R.M.I. BAND.
Relayed from the Municipal Gardens, Southport.

Conductor, HARRY SUTCLIFFE.

March, "Washington Grays" ... Gryffulla
Overture, "Raymond" Thomas
Trumpets Solo, "Berecane de Jocelyn"
Godard, arr. J. A. Greenwood
(Solists, G. Hinkinson.)

Selection, "Grand Duchess" ... Offenbach (1)
Interval.

Selection, "Maid of the Mountains"
Farrer Simpson (1)

Sevencade, "Birthday" Finch
Selection from the Songs of W. H. Squire
(1)

Intermezzo, "Les Sylphides" ... Cuevas

IMPORTANT TO READERS.

LETTERS FOR THE EDITOR should be addressed to "The Radio Times," 8-11, Southampton Street, Strand, W.C.2.

LETTERS FOR THE B.B.C., containing programme suggestions or criticisms, should be sent to the Organiser of Programmes, 2, Savoy Hill, W.C.2.

"RADIO TIMES" READING CASE.

Messrs. George Newnes, Ltd., have now prepared a handsome case in red cloth with gilt lettering for "The Radio Times," complete with cord down the back to hold a copy of this publication. A pencil is indispensable to the listener during the course of the programme, and this is included conveniently in a slot at the side. Listeners should order this to-day from any Newsagent. It is published at 2s. 6d., or send 4d. extra to cover postage for a case from the Publisher, 8-11, Southampton Street, Strand, London, W.C.2.

4.0-6.0.—CHILDREN'S CORNER.

6.30-6.55.—Mr. W. E. FORD, of Manchester University Museum: "The City of Manchester, its Origin and Development—(3) The Norsemen and the Normans."

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

JOHN STRACHEY. *S.B. from London.*
Local News.

7.30. WILL HORAHIN (Entertainer).

"Bridgeman Oration" Glanville (13)

"Little Matron and Fox" Gory and Horabin (13)

"My Paper" James (13)

"Our Furnished Flat" Squires (13)

"Elongated Ejaculations" David (7)

8.0-11.30.—The entire programme *S.B. from London.*

Announcer: H. B. Brown.

NEWCASTLE.

3.45-4.45.—Concert: Gordon Crocker (Tenor), William J. Aspdon (Baritone), Sam Barnacloagh (Solo Cornet).

4.45-5.15.—WOMEN'S HALF-HOUR: Weekly News Letter, Annie Shaw on "Dips into Granny's Old Cookery Book."

5.15-6.0.—CHILDREN'S CORNER.

6.0-6.30.—Scholars' Half-Hour.

7.0-11.30.—The entire programme *S.B. from London.*

Announcer: W. M. Shewen.

ABERDEEN.

3.30-5.0.—Concert: Dance Afternoon. The Wireless Quartet, Betty Gail (Contralto), Feminine Topics, Mrs. F. G. Mordue, M.A., "Everyday Life in Athens."

6.0-8.30.—CHILDREN'S CORNER: Musical talk with illustrations. Tunes—The Material of Music.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

JOHN STRACHEY. *S.B. from London.*

Local News.

7.30.—Girl Guides' and Boy Scouts' News Bulletin.

7.45-8.0.—Interval.

8.0-11.30.—The entire programme *S.B. from London.*

Announcer: A. M. Skingle.

GLASGOW.

3.30-4.30.—Popular Afternoon: The Wireless Quartet and Edith Johnston (Soprano).

4.45-5.15.—TOPICS FOR WOMEN: James A. Love Tindal on "The Humorous Side of Things."

5.15-6.0.—CHILDREN'S CORNER: Letter Competition Results.

6.0-6.5.—Weather Forecast for Farmers.

7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*

JOHN STRACHEY. *S.B. from London.*

Local News.

7.20.—ALBERT LE GRIF: French Talk.

7.45-8.0.—Interval.

8.0-11.30.—Programme *S.B. from London.*

Announcer: R. Elliot Kingsley.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 497.

WIRELESS PROGRAMME—TUESDAY (Sept. 16th.)

The letters "E.B." printed in italics in these programmes signify a Simultaneous Broadcast from one station mentioned.

LONDON.

1.0-2.0.—Time Signal from Greenwich. Concert: "The TLO" Trio and Cyril Kynaston (Baritone).

4.0-5.0.—Time Signal from Greenwich. Concert: "Books Worth Reading," by Jenny Wren. Organ and Orchestral Music, relayed from St. Stephen's Bush Pavilion. Travel Picture—Prague: Czechoslovakia.

6.0-6.45.—CHILDREN'S CORNER.

7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. S.B. to all Stations.

ERNEST YATES on "The London of To-Morrow." S.B. to Aberdeen.

Local News.

7.30-8.0.—Interval.

8.0.—Second Veterans' Night.

Scene: An Old Music-Hall.

Chairman: WILLIE ROUSE ("Wireless Willie").

Artists:—

I. RAY WALLACE (Mime).

In Impressions of Vesta Victoria, Kate Carnoy, Harry Champion, Ada Reeve, Connie Ediss, Alfred Lester, Mario Llored, Vesta Tilley.

II. CHARLES CORBURN.

In Old-time Favourites.

III. JAY KAYE.

In Selections from Dan Leno's great Successes.

"Buying a House"

and

"The Huntsman."

IV. FRANK WOOD.

In Impressions of Eugene Stratton, Albert Chevalier, R. G. Knowles, Gus Elen, Mark Sheridan, Charles Godfrey and Harry Randall.

V. ARTHUR ACKERMAN AND

JENNY WYNNE.

Folk Song Entertainers.

VI. One Hour of the Old "Stars of Variety."

TOM COSTELLO, MARIE COLLINS, TOM LEAMORE, MAGGIE RIMMER, ARTHUR ALBERT, FLORRIE BOHINA, JOHNNY DWYER, HARRY WEDBURN, PADDY BOSTON.

In their wonderful old Song Successes.

VII. THE WIRELESS ORCHESTRA.

Conducted by DAN GODFREY, Junr.

In Melodex of Yesterday.

9.30.—Speeches delivered on the occasion of the Official Opening of the B.B.C.'s Nottingham Relay Station. S.B. from Nottingham.

10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all except Scottish Stations.

STANLEY HUGHES on "The Earthquake at Yokohama." S.B. to all except Scottish Stations.

Local News.

10.30.—Selections of Old-Time Songs by the Wireless Orchestra.

11.0.—Close down.

Announcer: J. G. Broadbent.

BIRMINGHAM.

3.30-4.30.—Station Piano Quintet.

5.0-5.30.—WOMEN'S CORNER. Elsie Stoll (Solo Violin) Recital.

5.30-6.30.—CHILDREN'S CORNER.

6.30-6.45.—Teens' Corner: Cyril Midgley, I.R.S. P.R.C.S.: "Sunspots and Their Influence on the Earth."

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Prof. MORRISON, M.A., H.Sc., F.R.C.S., J.P.: An Appeal on Behalf of the Birmingham and Midland Hospital for

Diseases of the Nervous System, Paralysis and Epilepsy.

Local News.

7.30-8.0.—Interval.

An Evening with a Concert Party.

8.0.—"A PACK OF CARDS" CONCERT PARTY.

Directed by J. HORACE POTTER.

9.30.—Speeches delivered on the occasion of the Official Opening of the B.B.C.'s Nottingham Relay Station. S.B. from Nottingham.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

STANLEY HUGHES. S.B. from London. Local News.

10.30.—SOPHIE ROWLANDS (Soprano).

"At the Mid Hour of Night" .. Cavan (15)

"Come, O Come, my Life's Delight"

"She Wandered Down the Mountain Side" .. Hart (1)

"The Birth of Morn" .. Clay (1)

10.45.—TOM KINNIBURGH (Bass).

"An Old English Love Song" .. Allister (1)

"Old Clothes and New Clothes" .. Martin

"A Call of Home" .. Kinniburgh

"From Inverness to Fife" .. Fisher

11.0.—Close down.

Announcer: J. C. S. Paterson.

BOURNEMOUTH.

3.45-5.15.—The "B.B.M." Trio: Reginald S. Mount (Violin), Thomas E. Illegworth (Cello), Arthur S. Marston (Piano). Talks to Women: J. S. Bainbridge, B.Sc., Talk on "Care of the Piano."

5.15-6.15.—CHILDREN'S CORNER.

6.15-6.45.—Scholars' Half-Hour: Monsieur F. Popin, B.A. (Paris), "French Talk."

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

MAURICE SMITH, A.M.I.A.E., on "Railways, The Study of Railways as a Hobby."

Local News.

7.30-8.15.—Interval.

Municipal Orchestra Night.

THE LONDON MALE VOICE OCTET.

NORA BRADBURY (Solo Pianoforte).

THE BOURNEMOUTH MUNICIPAL ORCHESTRA.

Relayed from Winter Gardens.

Conductor: Sir DAN GODFREY.

8.15.—Orchestra.

"Tarantella" .. Chapin-Glassmanov

"Three Dances" (from "Nell Gwyn") .. Edward German

"Danse des Bacchantes" ("Philemon and Baucis") .. Coumou

8.40.—Octet.

"Strife the Lark" .. T. Cooke (2)

"Sigh no More, Ladies" .. R. J. S. Stephens

8.50.—Orchestra.

Ballet, "Le Cid" .. Massenet

9.5.—Nora Bradbury.

"Cortège" .. Debussy

"Valse Ecossaise" .. Rosenblum

Miserere ("Il Trovatore") .. Verdi-Liszt

9.15.—Octet.

"Heave Away" .. Piggott (14)

"Peaceful Slumbering on the Ocean" .. M. Shaw (3)

"Billy Boy" .. Sir R. Terry (2)

"Rio Grande" .. Sir R. Terry (2)

"The Merchant Ship" .. M. Shaw (14)

9.30.—Speeches delivered on the occasion of the Official Opening of the B.B.C.'s Nottingham Relay Station. S.B. from Nottingham.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

STANLEY HUGHES. S.B. from London. Local News.

10.30.—Nora Bradbury.

"Water Wagtail" .. Cyril Scott (4)

"Song Without Words" .. Mendelssohn

"Dance" .. Debussy

"Gopak" .. Moussorgsky

10.45.—Octet.

"Loch Lomond" .. arr. Vaughan Williams (14)

"Hunting Song" .. Chellice

"My Little Peewee One" .. G. Shaw (2)

Folk Tunes: "The Farmer's Boy" .. arr. Vaughan Williams (14)

"The Turtle Dove" .. arr. Vaughan Williams (2)

11.0.—Close down.

Announcer: John H. Raymond.

CARDIFF.

3.0-4.0.—The Station Trio. Irene Evans (Mexico-Soprano).

4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.

5.0-5.45.—"SWA'S" "FIVE O'CLOCKS" : Talks to Women. Vocal and Instrumental Artists.

5.45-6.30.—CHILDREN'S CORNER.

6.30-6.45.—Impressions of Great Modern Writers (VI). By Guy Povey.

7.0.—WEATHER FORECAST and NEWS. S.B. from London.

Mr. RICHARD TRESEDER, F.R.I.S., on "Gardening."

Local News.

The Pursuit of Beauty

(In Speech and Music.)

IVOR JAMES (Solo Violoncello).

NORMAN NOTLEY (Baritone).

RICHARD RABRON (Bass).

THE STATION ORCHESTRA.

7.30.—Orchestra.

"Capriccio Italian" .. Tchaikovsky

"The Black Swans" .. Wagner

"Song of Agincourt" 1415 (Old English) .. Norman Notley

"Down by the Sally Gardens" (Old Irish) .. arr. H. Hughes (1)

"The Gentle Maiden" (Old Irish) .. arr. A. Somercell

"Over the Mountains" (Old English) .. arr. Roger Quilter

Ivor James.

Prelude, Sarabande and Bourrée in C Major .. Bach

Richard Barron.

Will Recite a Selection of Poems by Robert Browning.

"An Incident of the French Army."

"The Pied Piper."

"Evelyn Hope."

"Andrea del Sarto."

Orchestra.

Selection, "La Valkyrie" .. Wagner-Tarun

Ivor James.

"Elégie" .. Gabriel Fauré

"Mélodie" .. Frank Bridge

Norman Notley.

"Who is Sylvia?" .. Schubert

"Hark, Hark, the Lark" .. Schubert

"Under the Greenwood Tree" .. Parry (11)

"It was a Lover and His Love" .. Quilter (1)

Orchestra.

Suite, "Old Kensington" .. Sundry

(a) "In old Victorian Days"; (b) "Peter Pan"; (c) "Boats on the Pond"; (d) "A Morning's Walk."

Ivor James.

"Bourrée" ..

"Sarabande" ..

"Cavotta" ..

"Minuet" ..

Handel

9.30.—Speeches delivered on the occasion of the Official Opening of the B.B.C.'s Nottingham Relay Station. S.B. from Nottingham.

10.0.—WEATHER FORECAST and NEWS. S.B. from London.

STANLEY HUGHES. S.B. from London. Local News.

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WIRELESS PROGRAMME—TUESDAY (Sept. 16th.)

The letters "S.B." printed in Italian in these programmes signify a simultaneous Broadcast from the station mentioned.

10.0 WEATHER FORECAST and NEWS
S.B. from London
STANLEY HUGHES S.B. from London
11.0 Close down
Announcer: W. N. Settle.

MANCHESTER.

3.30-1.30. Organ music by H. Fitzroy Page from the Pictured Picture Theatre.
2.30-3.0. WOMEN'S HALF HOUR: Nancy Unsworth (Soprano).
3.30-4.30. Concert by the "2ZY" Quartet.
5.0-6.0. CHILDREN'S CORNER.
6.30-8.55. Mr. G. W. Thompson on "Common Commensalities"—(2) Sweet are the Laces and Best Sugar
7.0 WEATHER FORECAST and NEWS
S.B. from London.
Local News.
7.15. RALPH COLLIS (Humorist)
"Rough and Ready" by Clifford Grey (13)
"If Life Were a Play"
Grey and Townsend (13)
7.30-8.0. Interval

"Old Favourites."

THE "2ZY" ORCHESTRA.
ASTRA DEMMOND (Conductor).
DOROTHY ROBERTS and STOCKDALE COOKSON
Humorous Peeps at Life.
Orchestra.
The Passing Show of 1915. Pinck
The Chocolate Soldier
Oscar Strauss
Astra Desmond.
Händel
Sweet Home. Bishop (1)
Hudak (1)
Cookson.
Cookson.
Cookson.

Selections
"The King of Cadonia"
"By Jingo!"
Astra Desmond.
The Rains of Aslan Water (1)
"Barbara Allen" (1)
Dorothy Roberts and Stockdale Cookson
"2. Married Buns" (1)
Cookson

8.30.—Speeches delivered on the occasion of the Official Opening of the B.B.C.'s Nottingham Relay Station. S.B. from London.

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.
STANLEY HUGHES. S.B. from London.
Local News.

11.0. Close down.
Announcer: Victor Smythe.

NEWCASTLE.

3.15-4.4. Concert: Mabel Grenville (Conductor), J. C. Cooke (Bass), Rita Robinson (Solo Violin).
7.0. WOMEN'S HALF HOUR. The Rev. Herbert Barnes on "James Thompson, the Passionist."
CHILDREN'S CORNER
7.0.—WEATHER FORECAST and NEWS
S.B. from London
11.15-12.0. J. RYAN on "Speech Making"
Local News
7.30-8.0.—Interval.

Dramatic Night.

THE "5NO" REPERTORY COMPANY.
In Two Plays.
"ME AND MY DIARY"
A Comedy in One Act.
by Gertrude E. Jennings.

Cost
Lady Adela Buxton STELLA EAST
The Hon. Mrs. Channing JENNIF STEVENS
Phyllis Aikwright OLIVE ZALVA
Patience Mariowe TERRY VAUGHAN
Miss Tibbels MAL STURGEON
Humfrey Woods GORDON LEA
The Scene is Lady Adela's Flat in the West End of London.

Time: Present Day

"ESCAPE."

A Drama in One Act.
by E. F. Parr

Constance Marston (Miss "Brown")
Dick Munson (Her Husband)
GORDON LEA
Pamela Baring (The Vicar's Daughter)
OLIVE ZALVA
Joe Watkins (A Warder)
FRED PATTERSON

The Scene is the interior of a cottage in Dartmoor at half past four on an afternoon in December.
The Plays produced by GORDON LEA

THE STATION ORCHESTRA
Conductor WILLIAM A. CHURCH
"Imperial March" Elgar (11)
Overture, "Le Caid" Thomas
HERBERT THORPE Tenor
"Celeste Aida" ("Aida") Verdi
"O Sole Mio" "Di Capua"
"The Stars That Light My Garden" Russell
Orchestra

Two pieces: (1) "Crown II"
(2) "Childhood"
Herbert Thorpe.
"The Flower Song" ("Carmen") Bizet
"Afton Water" Scott
"The English Rose" ("Merric England")

"The Song of the Wheelclapper"
W. J. J. Charles (1)

9.30.—Speeches delivered on the occasion of the Official Opening of the B.B.C.'s Nottingham Relay Station. S.B. from London.

10.0. WEATHER FORECAST and NEWS
S.B. from London.
STANLEY HUGHES. S.B. from London.
Local News.

10.30. Orchestra.
Swiss Scenes
(1) "Morning in the Alps"; (2) "Lovers' Lullaby"; (3) "The Angelus"; (4) "The Swiss Song".

10.45.—Close down.
Announcer: E. L. Ochs.

ABERDEEN.

3.30-4.0. Opening of the Aberdeen Wireless
Quartet, with Thompson (Soprano).
Poulton Topics

5.45-6.30. CHILDREN'S CORNER: Sunday Hour for Young and Old had been.
Auntie Neddie's Party

7.0. WEATHER FORECAST and NEWS
S.B. from London.
ERNEST YATES. S.B. from London.
Local News.

7.35-8.0. Interval.
8.0-8.30. Programme S.B. from Glasgow
Announcer: Neil M. Leach.

GLASGOW.

3.30-4.30. Festive Afternoon. The Wireless
Quartet and Miss M. Paterson (Solo)

4.45-5.15.—TOPICS FOR WOMEN: Art and Literature

5.15-6.0.—CHILDREN'S CORNER. Our Weekly Forty-five Minutes with the Smaller Rhymes, Singing Games, Special Stories by Auntie Neddie.

6.0-6.30. Weather Forecast for 5 miles.
7.0-7.30. WEATHER FORECAST and NEWS
S.B. from London.
7.30-8.0. Interval.
8.0-8.30. Programme S.B. from Glasgow
Announcer: Neil M. Leach.

Scottish Play Night.

S.B. to Aberdeen and Edinburgh

The Scottish National Theatre Society
presents

THE SCOTTISH NATIONAL PLAYERS
in Two Plays

I. "GRACIE"

A Play in Two Acts by Gordon Bottomley
Cast (in the order of their speaking)
Dunbar (Steward of Fortinall Castle)
W. CHAPMAN
Morag (The Lady of Fortinall)
Edith C. MASON

Fern (Her Daughter)
JEAN TAYLOR SMITH

Cap. Heron (Thano of Fortinall)
J. R. YOUNG

Macbeth (Esq. of Duncan, King of Scotland)
J. R. YOUNG

Produced by D. GLEN STACKHOLM
Scene. Fortinall Castle in Perthshire
Time. The Early Middle Ages

Incidental Music by the STATION ORCHESTRA.
Conducted by ISIDORE LONOWSKY

II. First Performance of

SCOTIE BETTERS H. M. G. L.

A Comedy in One Act by Cormac McCarthy
Cast (in the order of their speaking)

Mr. Colas (A London Business Man)
J. R. YOUNG

Mr. Thatcher (Another London Business Man)
H. C. STARK

Scobie (A Scotchman employed in Mr. Thatcher's Office)
E. H. WARRIE

Produced by J. R. YOUNG

Scene. The Office of Mr. Colas

Time. The Present

8.0. Forward to "Gracie"

8.30. "Gracie"

8.45. "Nocturne" by J. S. Bach to "Gracie"

9.00. Act II of "Gracie"

9.15. Miss BOYD STEVEN

H. American Songs

(a) "The Sea G. B. of Land"

Under Water

(b) "The Cockle Lullaby" M. Kennedy

(c) "The Lullaby of H. M. G. L." Fraser (1)

9.30.—Speeches delivered on the occasion of the Official Opening of the B.B.C.'s Nottingham Relay Station. S.B. from London.

10.0.—"Bonnie Batters H. M. G. L."

10.30. "Gracie"

"H. M. G. L. Lullaby"

"A Night Dream" J. S. Bach

"The Lullaby of H. M. G. L." Fraser (1)

10.40.—Miss Boyd Steven

The White Canada

Last May's Brown Water "The White"

White's Fair and White's Rose

10.50.—Interval

11.0.—"A Good Old Time Song" "F. M. G. L."

11.15.—WEATHER FORECAST and NEWS
S.B. to Aberdeen and Edinburgh

11.30.—Interval

11.45.—The GLENCAIGLES HOTEL BAND,
played from Glasgow Hotel

12.0.—Close down

Announcer: Margo M. Dewar

12.15.—Interval

12.30.—Interval

12.45.—Interval

1.0.—Interval

1.15.—Interval

1.30.—Interval

1.45.—Interval

2.0.—Interval

2.15.—Interval

2.30.—Interval

2.45.—Interval

3.0.—Interval

3.15.—Interval

3.30.—Interval

3.45.—Interval

WIRELESS PROGRAMME—WEDNESDAY (Sept. 17th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station concerned.

6.30-6.55. Mr. W. F. Jenkins, P.B.A.S., God's Observatory, Manchester, on "Study of the Weather—Weather Instruments and their Use."

7.0.—WEATHER FORECAST and NEWS S.B. from London

HERWARD REIDON Entertainer Local N

7.30.—Mr. W. F. BLETCHER, Examiner in Spanish to the F.L.C.I., Spanish Talk 7.45-8.0.—Interval

The East is Calling.

FILE 22A ORCHESTRA NORMAN NOTLEY (Baritone)

8.0. Norman Notley On the Road to Mandalay "Hedgecock Orchestra

Overture, "The Barbary of Bagdad"

Selections: "Rose of Araby" (Morgan) "Valse Orientale" (Drigo)

Oriental Rhapsody (Op. 32A) by P.H. (11)

Norman Notley Four Indian Love Lyrics

1. "The Temple Bells"; 2. "Lion the Dost"; (3) Kashmir Song 4. "The I Wake"

Orchestra Funeral March from "The Story of David Macpherson" (11)

Selections: "Nala and Urvashi" (Ferdinand Huter) (1)

Overture, "Le Roi de Lahore" (Morgan)

Selections: "Lakmé" (Morgan) "Di Lila" (Morgan)

Norman Notley "The Dendy" (Morgan)

Selections: "The Dendy" (Morgan) "San Toy" (Morgan)

10.0. WEATHER FORECAST and NEWS S.B. from London

Mr. ALLEN S. WALKER S.B. from London

Royal Horticultural Society Talk S.B. from London

Local News

10.35. THE SAVOY BANDS S.B. from London

11.30.—Close down

Announcer: Victor Smythe

NEWCASTLE.

3.45-4.45. Concert: The Station Light Orchestra. Miss Winifred Griffiths (Mezzo-Soprano)

4.45-5.15.—WOMEN'S HALF HOUR. Miss Edith Atkinson B.A., on "The Recreation of Young Ladies a Hundred Years Ago. Isabel Spence (Soprano)

5.15-6.0.—CHILDREN'S CORNER. Singing Gnomes from Wales will sing "The Bells of Aberdare"; "A, Through the Night"; "Let the Bells Resound"; "Land of My Fathers"; "God Bless the Prince of Wales." Mrs. Jameson will chat about "Toys."

6.0-6.30.—Scholar's Half Hour

6.35-7.0.—Farmers' Corner: Prof. C. W. Smith. Seasonable Notes

7.0. WEATHER FORECAST and NEWS S.B. from London

Mr. J. L. GIBSON B.A. French Talk

Local News

7.30-8.0.—Interval

An Hour of Sullivan.

THE STATION ORCHESTRA

JOHN OLIVER (Baritone)

8.0. Orchestra Overture, "D. B. A."

John Oliver "The Sailor's Grave."

O. M. M. M. M.

Orchestra Imperial Music to Henry VIII Nos. 1 and 3

Selection: "Ivanhoe" John Oliver

"I Wish To Tune My Quivering Lyre" (1)

"Thou art Passing Her" (1)

Selection: "Haddon Hall"

8.0. THE VIATCO STRING QUARTET

Three Idylls Variations from Quartet in G Major: "The Emperor" (Hagan)

Three Novelle (a) Interludium (b) Valse (c) Oriental

10.0.—WEATHER FORECAST and NEWS S.B. from London

Mr. ALLEN S. WALKER S.B. from London

Royal Horticultural Society Talk S.B. from London

Local News

10.35.—THE SAVOY BANDS S.B. from London

11.30.—Close down

Announcer: R. C. Pratt

CONCERTS.

3.30-5.0. Concert: The Wireless Quartet (H. W. S. Herland, Baritone). Featuring Topics

Selections: Songs, dances, Joanna Baldo with Vocal Illustrations by Miss Anne Ross

6.0-6.30.—CHILDREN'S CORNER M. Durnley Forrest (Soprano)

7.0. WEATHER FORECAST and NEWS S.B. from London

Mr. DAVID L. W. on "Cage Birds—Seasonal & Home"

7.30-8.30.—Interval

Modern British Composers' Night.

BESSIE HENKINS (Soprano)

HERBERT THORPE (Tenor)

DOROTHY CHAMBERS (Violinist)

JULIAN ROSETTI (Pianist)

THE WIRELESS ORCHESTRA S.B. to Glasgow

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[In the Manchester programme, on page 403 of our issue dated August 29th, we gave the incorrect indication number of the publisher of "Angels Guard Their" by Godard. This is published by Messrs. Mitzler and Co. (1920) Ltd., 142, Charing Cross Road, London, W.C.2.

8.30. Orchestra Symphonic Poem "Sir William Wallace" Wallace (11)

8.40. Berrie Jenkins Lie There My Love "MacCann

Go Not, Happy Day "Bridge

8.50. Dorothy Chambers

"Cordas" (11) "Elyar

English Dance "Bata

9.5. Herbert Thorpe

"Sea Fever" (11) "John Ireland

At the Mid Hour of Night (11) "Cowan (11)

O. M. M. M. M. (11) "Forster (11)

Molly Brannigan "Stanford (11)

9.15. Julian Rosetti

"Prelude" (11) "Arnold (11)

"Lullaby" (11) "Arnold (11)

9.30. Berrie Jenkins

"Music When Soft Voices Die" Bealey (11)

"Sweet Nocturne" (11) "Williams

10.40. Orchestra

"Eve Bagatelles for Strings" (11) "Young (4)

10.0. WEATHER FORECAST and NEWS S.B. from London

Mr. ALLEN S. WALKER S.B. from London

Royal Horticultural Society Talk S.B. from London

Local News

10.35. Dorothy Chambers and Julian Rosetti

Second Sonata for Piano and Violin in A (11) "John Ireland

11.0. Herbert Thorpe

"Our Songs of the H. H. (11) "London Herald (4)

(1) "Away on the Hill there Runs a (11)

(2) "Come Home, My Thoughts From (11)

(3) "At Dawn (11)

(4) "A Little Winding Road (11)

11.0.—THE SAVOY BANDS S.B. from London

11.30.—Close down

Announcer: A. M. Shorro

GLASGOW.

3.40-4.30. The Wireless Quartet and ASTRA

1. Edmund (Contralto)

4.45-5.15. FOLIES FOR WOMEN Music and

Gossip John H. Jackson (Solo Cello)

5.15-6.0. CHILDREN'S CORNER. Singing

Gnomes from Wales will sing "The

Bells of Aberdare"; "A, Through the

Night"; "Let the Bells Resound";

"Land of My Fathers"; "God Bless

the Prince of Wales." Mrs. Jameson

will chat about "Toys."

6.0-6.5. Weather Forecast for Farmers

7.0.—WEATHER FORECAST and NEWS S.B. from London

Mr. HERMANN GARDNER S.B. from London

Local News

To-day's Interesting Anniversary—Walter

Savage London died Sept. 17th, 1864.

7.30-8.0.—Interval

THE STATION ORCHESTRA

Conducted by ISAAC L. SOWSKY

8.0.—Overture, "A Midsummer Night's Dream"

Thomas

Suite, "Petite Suite de Concert"

Edridge Taylor

Waltz, "La Plusque lente" (11) "Debussy

8.30-11.30. Programme S.B. from Aberdeen.

Announcer: R. Elliot Kingsley

A number against a musical item indicates the name of its publisher. A list of publishers will be found on this page.

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Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

CARNEGIE NIGHT.

LIVERPOOL, FRIDAY

THE Carnegie Trustees, who work under a Royal Charter granted in 1917, have allotted a considerable sum to the monumental edition of our Tudor Church Music—a store of treasure that until recently was almost unknown, except to a few scholars. Equally important is the annual publication of new works by living British composers, three of which have been chosen for this "Carnegie Night."

DYSON'S RHAPSODIES FOR STRING QUARTET

GEORGE DYSON was born in 1883, and studied at the Royal College of Music, and (as Mendelssohn Scholar) in Italy and Germany. He is a Doctor of Music of Oxford, and something of an authority on "modern" music, but his own music by no means breaks entirely with tradition.

These *Three Rhapsodies* have as literary basis three passages from Dante's *Paradise*, *Hades*, and *Purgatory* respectively. The translations are, at the head of each Rhapsody, are given.

I.

"As the lily, amidst the beloved foliage,
foretells the time, upon the open spray,
and with her ancient robe reveals the

Moderately quick. This Rhapsody is in form a bar form. It opens with the FIRST MAIN TUNE in the First Violin—in the style of a bird-song. It consists of two distinct phrases, the first of which is given out alone. After the other instruments have entered, the First Violin plays the second phrase. This one is continued for a while. Presently the music softens down to soft chords, Cello plucking the strings. There is then an upward rush, and the First Violin plays the SECOND MAIN TUNE (this time with more definite support)—a more clear-cut melody. After a time fragments of the First Main Tune reappear, and most of the Rhapsody is developed from it.

II.

Fur of Fortune's sharp adversity
The worsted kind of fortune is his.
A man to have been in prosper
And it remember when it passed is."

Chorus

With breadth. This is obviously in a sombre, lamenting mood. The whole of it is evolved from the lengthy VIOLA melody with which it opens.

III.

Sweet hope of eastern sapphire

The radiant planet, that to love invites,

Made all the orient a tale "—Cur

Slow, Moderately quick, Tranquil, Lovely, etc.

This Rhapsody is full of continual change, and new fragments of tone are always appearing. But one Tune dominates the whole—the opening phrase, with its characteristic three initial notes, one low, the second fairly low, and an upward leap to the third.

GURNEY'S "LUDLOW AND TENE."

Settings of seven poems from Houseman's *Shropshire Lad*. The music is beautifully coloured and impressionistic, but, being true counterpart of the words, it is at heart simple. It is very near to folk-song in idiom. As it is impossible to print the poems in full, and as no very useful brief commentary can be written, the titles only are given. The poems, full of the mood and thought of the country-side, are readily accessible.

1. When smoke stood up,

2. For in a Western brookland,

3. 'Tis time, I think

4. Ludlow Fair (The lads in their haunts)

5. On the idle hill of summer

6. When I was one-and-twenty.

7. The Lent lily (The spring come out to ramble

WALTON'S PIANO QUARTET.

W. T. WALTON is a young composer whose String Quartet was among the British works chosen by the jury for performance at the 1923 Salzburg Festival of the International Society for Contemporary Music.

This Quartet for Violin, Viola, Cello and Piano is dated "Oxford, 1918-19." It is in four movements, more or less "classical" in form.

Moderately quick. In the usual "First Movement" (or "Sonata") form. The FIRST MAIN TUNE is at once given out by the VIOLIN over a Cello drone, and repeated, loudly, by all strings, the Piano playing harp-like passage work. (This theme runs through the whole Quartet.) There succeeds sudden quietness for a time, then the Strings cease, and the PIANO alone gives out the SECOND MAIN TUNE. The Strings enter emphatically and development proceeds.

II.

Quick and playful. This is virtually the "Scherzo." There is much interplay between the instruments. It is closely woven in texture and well-knit in design; but it is difficult and advisable to try to follow this in any detail at first hearing. The opening bars are the main indications.

III.

It is tranquil motion. A slow Movement very quiet throughout, this is more lyrical than the first two Movements. Frequent use is made of "harmonics" (very high, soft, flute-like notes) on the Strings. It is, freely, in three-fold form (a-b-a). The tunes of the principal section (B) is very subtly divided between Violin and Piano.

IV.

The Finale is in "First Movement" form, opening with loud chords on all Strings an octave on the Piano. Then ALL STRINGS (Cello plucked) give out the declamatory FIRST MAIN TUNE. This continues for some time, then, after a sudden lull the CELLO plays the more song-like SECOND MAIN TUNE quietly accompanied by the Piano. The Violin repeats this, supported by all instruments. The Development immediately proceeds. In the course of it occurs a short Fugue, which can be briefly described. The VIOLA, accompanied, plays a "Subject" (founded on the Main Tune), at its conclusion the VIOLIN repeats it, while Viola carries on in a similar style. When the Violin has finished the Subject the CELLO enters with it, followed in turn by the PIANO.

Eventually free development is resumed, and the rest of the Movement is concerned with the working out and recapitulation of the material.

BOURNEMOUTH'S "OTHER NATIONS."

JOSEPH HEMMA
MPTANA (1824-1884) was the first Bohemian composer to achieve great distinction. DVORAK (1841-1904) carried cultivated music still further in his country.

Everyone is attracted by the combination of fresh simplicity and deep emotion in their music, which has its roots in the native songs that are the expression of the joys and sorrows, the whole history, of the people. Dvorak's "Mou Hém" Overture, for example, is founded on peasant tunes.

WIRELESS PROGRAMME—FRIDAY (Sept. 19th)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station concerned.

10.20 Time Signal from Big Ben. Concert by Trio and Margery Alding (Mezzo-Soprano)—Old English Song
4.0-5.0 Time Signal from Greenwich. Concert: "Elephant Folk," by Mrs. Hubert Hamden. Organ Music, relayed from Shepherd's Bush Pavilion, Thomas Marshall (Pianist). "Great Romances"—(8) Canbaldi and Anita, by Helen Townroe

6.0-6.45 CHILDREN'S CORNER
7.0—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN S.B. to all Stations

Capt. R. A. NEALM on "The Great Pyramid and its Supposed Relation to Pre-historic History." S.B. to other Stations Local News.

7.30-8.0—Interval.

Programme by the "21.0" Military Band. Conducted by DAN GODFREY, Jour. WILLIAM ANDERSON (Bass). MARCIA BOURN and LENA COPPING, (Soprano and Alto). ROLAND MERRY and WINNIE VAUGHAN (Enter a new band).

8.0 Marche Militaire Schubert
Overture, "Tam o' Shanter" Drysdale
Songs:
"She's Got the Wana Blues" David (9)
"Why Did I Kiss That Girl?" King (51)
"What I Do" Hanson (7)

Songs:
"When Did I Care" Old English
"Jigger's Song" Lane Wilson (2)
"The Sword of Ferrara" F. Bullard
The Band
Waltz, "Gold and Silver" Lohar
Selection, "I Pagliacci" Leoncavallo
March of the Little Leaden Soldiers Pops

Winnie Vaughan and Roland Merry

The Band

Suite, "The Dwellers in the Western World" Souer

Songs:
"Night Time in Italy" Kendra (9)
"One Little One More" Sterndale Bennett (16)
"Down On the Farm" Dulo (31)

Songs:
"I Cedar Cool" Old German
"Father O'Flynn" Stanford

The Band

Gypsy Rondo Haydn

10.0—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. S.B. to all Stations.

Topics, Local News.

10.30 Band Programme (Continued)

The "Loon's Patrol" Latter

Winnie Vaughan and Roland Merry

entertainment

The Band

Reminiscences of England J. G. G. G.

11.0—Close down.

Announcer R. F. Palmer

3.30-4.30—Georgina Tanner in a Recital of Old French Songs.

5.0-5.30—WOMEN'S CORNER. Estelle Steel-Harper; Art Crafts Talk, "Finger Rings."

6.30-6.45—CHILDREN'S CORNER. William Macready—Dramatic Scene

6.30-6.45—"Teens' Corner: Captain Cottle—Sailors and their Pets.

7.0 WEATHER FORECAST and NEWS. S.B. from London.

Mr. R. A. THIBAUT, Principal of the Berlitz School of Languages. French Talk.

Local News.

7.30-8.0 Interval.
THE STATION ORCHESTRA
HENRY (Entertainer)
WILLIAM MACREADY
EDNA GODFREY TURNER
FRANK V. FENN
H. B. WALKER
Players.

8.0 Orchestra.
Overture, "Marco Spada" Auder
Intermezzo, "Eventide" Mott
Ten minutes with John Henry, Bloomer, & Co.

8.30 Orchestra.
Suite, "Gabrielle" Rosen
Romances, (4) Paton
"Vision D'Amour" Fenn

9.0 BLUE DEVILS
A Farce in One Act
Produced by WILLIAM MACREADY
The Visitor WILLIAM MACREADY
The Landlord FRANK V. FENN
His Daughter EDNA GODFREY TURNER
Her Lover H. B. WALKER
Scene: A Room in an Inn.

Selection, "Il Trovatore" Verdi, arr. Tyeon
Three Dances from "Bajo, America" Park

(a) Processionelle and Dance Florine; (b) Valse des Adoratives; (c) Dance Batare

10.0 WEATHER FORECAST and NEWS S.B. from London
Topics, Local News.

10.30—A further ten minutes with John Henry
10.40 Orchestra.
Mosaic on the works of Mendelssohn arr. Tyeon

11.0 Close down
Announcer J. C. S. Paterson.

3.45-5.15 TALKS TO WOMEN Capt. Simpson on "The Management of the Modern Light Car." The ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms, Musical Director, DAVID S. LIPP

5.15-6.15—CHILDREN'S CORNER

6.15-6.45 Scholars' Half Hour: G. Guest

B.A., J.P., "Pride and Prejudice" Jones

7.0—WEATHER FORECAST and NEWS S.B. from London

Capt. R. A. NEALM S.B. from London

Local News

7.30-8.30—Interval

8.30 "Comic Opera Night."

"THE GRAND DUCHESS"

The Grand Duchess

WINIFRED FISHER (Soprano)

Wanda MARY LODEN (Mezzo-Soprano)

Friz SYDNEY COLTHAM (Tenor)

Poco Paul

SIDNEY W. ECKERTON (Tenor)

Baron Pock F. L. JENKINS (Tenor)

Nepomuc J. CORNER (Tenor)

General Boon

ARTHUR ENGLAND (Bass)

Baron Grog A. WOOD (Baritone)

Captain Hochheim

A. CHERRETT (Baritone)

Nurstein P. J. WILLIAMS (Tenor)

Jan A. EARL (Soprano)

Oiga G. LONNEN (Soprano)

Amelia L. LAZENBY (Contralto)

Charlotte OLIVE SAVAGE (Contralto)

THE WIRELESS ORCHESTRA

Conducted by

Capt. W. A. FEATHERSTONE

THE "6BM" CHORUS

10.0 WEATHER FORECAST and NEWS S.B. from London

Topics, Local News.

10.30—"THE GRAND DUCHESS" (Continued).

11.0—Close down.

Announcer John H. Raymond

3.0-4.0—The Station Trio. Ernest Colus

4.0-4.45 The Carlton Orchestra, relayed from the Carlton Restaurant

5.0-5.45—"SWAB" "FIVE O'CLOCK"

The Station Orchestra. Talks to Women

5.45-6.30 CHILDREN'S CORNER

6.30-6.45—"How to Speak Welsh" (XIII)

7.0—WEATHER FORECAST and NEWS S.B. from London.

Mr. DAN JONES FRAS. on

Local News

7.30-8.0 Interval

Modern British Plays.

Performed by

THE PORTMADOCK PLAYERS

Orchestra

8.0 Overture, "The Merrywacker"

Ballet Music, "Kalambo" Aron

(1) Introduction, (2) Danse des Kalambo

(3) Danse de Kalambo, (4) Danse de

Serpents, (5) Love Scene, (6) Danse of

the Savages.

I. "LOU MURRAY"

A Study in Black and White

By A. O. ROBERTS

(Cast)

A Woman GWEN JOHN

An Evil Spirit R. HARD HUGHES

A Man A. O. ROBERTS

A Beggar R. HARD BARRON

March, "Matador" Mott

"Pines Napolitains"

"John of Arc" Mott

A New Radio Play

II. "THE MAN WHO SAW THE

Future"

(By O. Wyndham and Ivor Herbert

McClure)

(Cast)

Edward Colwal, A. E. FUMER

Mrs. Colwal, GWEN JOHN

Miss Emily Bankshire

SMITH LESTER JONES

Mr. Bendix (the man in black)

A. O. ROBERTS

Doctor Martin RICHARD BARRON

10.0 WEATHER FORECAST and NEWS S.B. from London

Topics, Local News.

10.30—Close down

Announcer C. K. P.

MANCHESTER.

12.30-1.30 Organ Music from the Piccadilly

Picture Theatre. Organist: H. Finney

Page

2.30-3.0—WOMEN'S HALF HOUR

Reminiscences (Mezzo-Contralto)

3.30-4.30 Music by the Oxford Picture Theatre

Septet, Conductor S. Spurgin

5.0-6.0 CHILDREN'S CORNER

6.30-6.55 G. H. Cowling, M.A., of Leeds Uni-

versity, on "Six Great Books" (3. h. h.)

7.0 WEATHER FORECAST and NEWS S.B. from London

Capt. NEALM. S.B. from London

Local News

7.30-8.0 Interval

Wagner Night.

THE "ZZY" AUGMENTED

ORCHESTRA

Conductor: L. H. M. JONES

HERBERT TH. H. J.

REYNOLD WHITEHEAD

Notes by MOSES BARITZ

8.0 Orchestra.

Overture and Variations from "La

Traviata"

Siegfried Idyl

Ride of the Valkyries.

A warning against a musical item indicates the source of its publication. A list of publishers will be found on page 411

WIRELESS PROGRAMME—SATURDAY (Sept. 20th.)

The letters "S.B." printed in italics in these programmes signify a *Simultaneous Broadcast* from the station mentioned.

1.0.—Time Signal from Greenwich.

Popular Programme.

CLAIRE ALEXANDER (Soprano).
HELENA CECILE (Entertainer),
in items from her Repertoire.
THE WIRELESS ORCHESTRA
Conducted by DAN GODFREY, Junr.
4.10.—Psychology and the Shop Assistant
by Gladys Burton, B.A.
6.30.—A Garden Chat by MARION CRAN.
F.R.H.S.
(Intermediate times given are only
approximate.)

6.0-6.45.—CHILDREN'S CORNER
7.0.—J.M.F. SNAPE FROM THE LONDON
WEATHER FORECAST and 161
GENERAL NEWS BULLETIN. S.B.
to all Stations.
Capt. P. F. BARKES BY CAPT. BARKES
S.B. on "Technical Topics." S.B. to
other Stations.
Local News.
7.30-8.0.—Interval.

?

8.0.—THIRD QUERY PROGRAMME
WELL-KNOWN RADIO ARTISTS
and
THE WIRELESS ORCHESTRA
Following on the success of the previous
Query Programme, listeners are again
invited to submit a draft of the programme,
complete with the names of artists, items,
and announcer, as it would ordinarily have
been sent to press for *The Radio Times*.

The most successful entrant will be
awarded a prize of five guineas, and one
of the two runners-up two guineas.
The first five competitors will be invited to
appear on an evening at the London Studio.
Entries must reach 2, Savoy H.B., not later
than first post on Monday, September 29th,
1934, and envelopes clearly marked "Query
Programme" in the top left hand corner.
The portion of the programme concerned
in this competition falls only between 8 and
10 p.m.

10.0.—TIME SIGNAL FROM GREENWICH
10.0-10.15.—WEATHER FORECAST and 221
GENERAL NEWS BULLETIN. S.B.
to all Stations.

Mr. F. HOPE JONES. M.F.E. The
Change from Summer to Winter.
S.B. to all Stations. Local News.

10.30.—THE SAVOY ORPHEANS and SAVOY
HAVANA BANDS, relayed from the
Savoy Hotel, London.

12.0.—Close down.
Announcer: J. S. Dodgson.

3.30-4.30.—Dance Orchestra.

5.0-5.30.—WOMEN'S CORNER Janet Jove.
Songs at the Piano. Llan Couston
(Soprano).

5.30-6.30.—CHILDREN'S CORNER. Auntie
Phil and a further Snooky Adventure.

6.30-6.45.—"Teens' Corner"

7.0.—WEATHER FORECAST and NEWS
S.B. from London.

Capt. A. COURTNEY WILLIAMS No. 6
of a Series of Talks on Various Sports,
"Fishing for Roach and Dace."
Local News.

7.30-8.0.—Interval.

Popular Programme.

WINIFRED MORRIS (Contralto).
NORA LESLIE PIGOTT
(Songs at the Piano).
RICHARD MERRIMAN (Solo Cornet).
THE STATION ORCHESTRA

8.0.—Orchestra.
March, "Great Big David" Letter
Waltz, "The Greasers" Waldenfel

O Flower of all the World
The Little Brown Owl L. Sanderson (1)

"Love's Garden of Roses" Wood
Songs at the Piano
"What Note" Sterndale Bennett
"Shadow March" del Rio

8.45.—Orchestra.
Selection, "San Toy" Jones
Waltz, "Frühlingstender" Young

"I'll Sing These Songs of Araby" Young
Our Morning Very Early Sanderson (1)

"Midway" Squares
Selection, "Betty" Rubens
Songs at the Piano

What if I Do? Berlin (1)
Swing Low, Sweet Chariot Hayleigh

Selection, "The Island King" Garstin
10.0.—WEATHER FORECAST and NEWS
S.B. from London.

Mr. F. HOPE JONES. S.B. from London.
Local News.

10.30.—THE SAVOY BANDS. S.B. from
London.

12.0.—Close down.
Announcer: J. C. S. Paterson.

10.0-10.15.—CHILDREN'S CORNER

3.45-5.15.—Reginald & Mount (Solo Violin)
Marcia Bourn and Lena Copping (Duet
istal). Ernest Lush (Solo Pianoforte).

Talks to Women: Doulton Edwards,
M.D.E. on "Careers for Women"

5.15.—CHILDREN'S CORNER
15.—Scholarship Lady H. H. H. Nature
Study in a Garden.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Capt. J. P. BARKES BY CAPT. BARKES
S.B. from London.
Local News.

8.0-8.15.—Interval.

"Nights With Other Nations No. 2."

JOHN LUTHERSON

DOROTHY ROBSON

THE WIRELESS ORCHESTRA

Conducted by Capt. W. A. F. R. STONE

8.30.—Orchestra.

Overture, "Moulin Rouge" Lorch

8.40.—John Lutherston

1 Chant My Lay

Hark! My Trumpet

"Tune Thy Strings, O Gipsy"

"Proud Is the Gipsy" Dvorak

8.50.—Dorothy Robson

The Clock

The Soldier's Wife Bachmaning

8.55.—Orchestra

Symphonic Poem, "Mein Vaterland"

9.5.—John Lutherston

Silent Woods

Heights of Tatra Lorch

9.10.—Dorothy Robson

"Spring Waters" Bachmaning

Songs My Mother Taught Me Dvorak

Good night Dvorak

9.20.—Orchestra

Finale of Symphony, "From the New
World" Tchaikovsky

9.30.—THE ROYAL BATH HOTEL DANCE
ORCHESTRA, relayed from King's Hall.

Ragna, Musical Director, DAVID S.
LIFE

10.0.—WEATHER FORECAST and NEWS
S.B. from London.

Mr. F. HOPE JONES. S.B. from London.
Local News.

10.30.—THE SAVOY BANDS. S.B.
London.

12.0.—Close down.
Announcer: John H. Raymond.

CARDIFF.

3.0-4.0.—Fackman and his Orchestra
from the Capitol Cinema.

5.0-5.45.—"5WA 8" "FIVE DOLLARS"
Talks to Women. P. Bird (Bachman).

5.45-6.30.—CHILDREN'S CORNER
6.30-6.45.—Photography in Autumn

7.0.—WEATHER FORECAST and NEWS
S.B. from London.

WILLIE O. CLISSITT
of the Week
Local News.

7.30-8.0.—Interval.

Popular Night.

THE ROOSTERS CONCERT PARTY.
THE STATION ORCHESTRA

8.0.—Orchestra
Overture, "The West of Love"

Three Dances from "Tam Jones"

8.20.—The Roosters
"The Roosters Break Their Side"

Concerted, "Never Say No"

WILLIAM MACK and FLORE
WESTERN

Duet, "You Never Know"

MICHAEL MA. KINGS
Tenor Solo, Selected

FRY MERRIVAN in
Dickens Sketches

Arthur Mackness and George Western
Duet, "Just Keep on Dancing"

Concerted, "Pussy and Fart" Henry (13)

8.50.—Orchestra
"Music Pictures"

(1) At the Theatre, (2) Evening in a
Forest; (3) Fiddle's Fand

"Barrolo" (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24) (25) (26) (27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

Mr. GEOFFREY B. INGRAM, M.D. on
"Wild Birds of Wales and the West
Country" Some Resident Species

Orchestra
Triumphal March from "Cleopatra"

9.10.—Concerted
Septimus Hunt (Bachman).

Selected.
William Mack.

Humorous Song, Selected
Arthur Mackness and Septimus Hunt

Duet, "The Two Beggars"

Sketch, "Incredible Happenings"

Concerted, "A Simple Melody"

9.30.—WEATHER FORECAST and NEWS
S.B. from London.

Mr. F. HOPE JONES. S.B. from London.
Local News.

9.30.—THE SAVOY LANDS. S.B.
London.

12.0.—Close down.
Announcer: C. K. F.

A number against a musical item indicates the number
of its publisher. A key list of publishers will be found on
page 487.



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Celebrated **LOUD SPEAKERS**

Songs of London Town.

The Cockney of the Past. By Edwin Pugh.

THE news that impressions of Albert Chevalier are to be broadcast on Tuesday, September 18th, will thrill the hearts of all those who knew the London of the early 19th century, and the Cockneys of the time.

It was from the old Tivoli gallery that I first saw Chevalier, and his opening song was "Knocked 'Em in the Old Kent Road." Ever now I feel something of that old thrill. Here was an artist indeed. Here was real wit and humour free from all taint of coarseness, here was real poetry allied with real music and an actor of genius who gave you, not the Cockney of tradition, vulgar and loud, but an idealized Cockney who was yet true to type and who did express something of the thoughts and feelings of his class.

Achieving a Miracle.

There has recently been some discussion about the Cockney pronunciation. It is impossible to render the Cockney pronunciation in words. There are not enough letters in the English alphabet to translate that quaint dialect into print. But, as far as it is possible, Chevalier did achieve the miracle in his song. Let me give you a verse or two of "My Old Dutch," the song that provoked this discussion—not the hackneyed first verse, which is already well-known, but these—

Sweet find of gal,
For words I want a
An that's what made me choose er
When luck was on, when luck was in—
Lord! what a wife to me she
An what a pal!

We bin together now for forty
As it don't seem a day too much
There ain't a lady livin' in the land
As I'll swap for my dear old dutch
No, there ain't a lady livin', et

I sees yer, Sa.
Yer silks an' ribbons sportin'
Many years ha' passed, ol' gal,
Since them young days o' courtin'.
I ain't a coward, still I trust
When we're to part, as part we must,
That Death'll come an' take me first
To wait my pal!

Happy Though Miserable.

The beauty, the pathos of those last lines brought many a lump into the throats of the audience. But don't imagine for a moment that we were not enjoying ourselves. As we old-time Cockneys used to tell one another: "You're never happy unless you're miserable." Which was true enough... except perhaps when we were laughing in one of those tremendous accessions of high spirits to which Chevalier could move us at will. How the house seemed to rock to the rocking refrain of "Wat cher"

Las week down our alley came a toff
Nice ol' geezer wiv a nasty cough—
In a very gentlemanly way
Mum, says he, "I have some news to tell,
Your rich Uncle Tom o' Canberwell
Pops off recently—what a nice a set.
Leavin' you a little donkey shay."

W... see! all the neighbours cried—
W... yer gone to meet, Bill!
Ave yer bought the street, Bill!
Laugh! I found it I should ha' died—
Knocked 'em in the Old Kent Road!

Let us turn from that glorious frolic to the playful tenderness of "Mrs. Every Awkum," from which I cul another not too well-known verse or two.

Just you mind w...
Er pretty and she frows up
On she turns her nose up
Takin' go! I'd about
Now, look ere, la!
I'd surprise er
And the worst like you
I must be dr...
Stop it, or I'd start seggin'
I w... If you do it all
(Yer, Lazer)

Wow, Lazer, sweet Lazer
If you die an' ol' maid, you've only yourself
to blame.
Dear Lazer! Dye ear, Lazer
Ow d'yer fancy 'Avin' me for yer Lazer name?
She wears an awful bonnet,
Flowers an' feathers on it
Coverin' a face all curled
An' I reckon she's the neatest, prettiest and

Done in a wide wide world!
A... she'll be Mrs. Awkum—Mum's T...
Awkum
Got er to name the lay
Named the day Mrs. M...
So to church...
Get w... Lazer

Wow, Lazer,

Doubtful of Success.

"My Old Dutch" belonged to rather later I remember that Chevalier told me how... himself included, was doubtful about its reception. It was put aside, shelved, tried tentatively at rehearsals, and at last abandoned as far too sad and depressing. I am of course but I think it was first tried out at some obscure hall in the suburbs—and immediately established itself as unquestionably the most successful item in his repertory.

There were, of course, other interpreters of the Cockney, notably Gus Elen, Hiram Travers, and Alec Hurley, who were also fine artists in their way. But none of them had the unique quality of Chevalier, his delicacy of touch, his dramatic intensity and restraint, his power or his subtlety. To quote their songs side by side with Chevalier's would be to do a disservice alike to their authors and the singers.

They served their purpose, they were good of their kind, they had their day, some were even more popular with the crowd than Chevalier's little masterpieces. We shall never hear their like again, but

Dreams Come True.

But we are to hear at least one of Chevalier's songs again, and thus to experience the rare ecstasy of dreams come true. It will not matter where I am, or in what company I may be, I shall merely have to close my eyes to recreate the past. I shall see again the dim and tormented figure on the far-off stage, listening to the magic of his plaintive music, reveling in the perfection of his technique, his... of his material, yielding myself gladly to the appeal of his instinctive genius, which has something in it of that wisdom of the heart which someone has said is far better than any wisdom of the head.

A younger generation may not—cannot—share fully those transports. But no one who has ears to hear, and that gift of... which makes real the unreal and renders the invisible visible, should fail to realize something of the witchery, the charm, and the power of that voice from the past which, being dead, yet speaketh.

Story of the Piano.

The World's Greatest Musical Invention.

EVERY day, from every part of the country the music of the piano is broadcast. The piano is, without any doubt, the most popular and widely-used instrument in the world. Yet how many of us know anything of its story?

The piano was invented in 1714 by Bartolomeo Cristofori, a native of Padua, but the history of the instrument really goes back much earlier for it is, after all, only a development of the dulcimer and harpsichord which were known

The great difference between the dulcimer and the piano is the fact that in the latter the notes are sounded by hammers instead of sticks. The harpsichord, of course, had keys, but in the case the notes were sounded by quills which plucked at the notes after the manner of a lute.

Made by a Monk.

The combination of the dulcimer and the harpsichord—the hammers of the one, and the keys of the other. It is interesting to find that two of his pianos, dated 1720 and 1746, are still

The first piano seen in England was one in Rome by Father Wood, an English monk. The first public appearance of the new instrument in this country took place in the Garden. The occasion was a performance of *The Beggar's Opera*. The original play had made interesting reading. "Miss Brickler" it states, "will sing a favourite song from *J. duh* accompanied by Mr. Dibdin on a new instrument called Piano Forte."

Of all the names connected with the history of the piano none is more important than that of John Broadwood, a man, who made the first grand piano manufactured in London in 1773. He had served his apprenticeship under a Swiss named Tschudi. In 1773 Broadwood was advertised himself as "Harpsichord and Grand and Small Pianoforte Maker to His Majesty."

Few Changes.

All the first pianos were made in the style which we now know as "grand." The inventor of the upright piano was John Hawkins, who made pianos at the end of the eighteenth and beginning of the nineteenth centuries. Except for this, the piano has been subject to few changes. All the inventions that have been made in connection with it have been matters of detail, technical alterations rather than radical departures from Cristofori's original design.

More than ten thousand pieces of wood, metal, felt, cloth and so on, are necessary to make a single piano, and from the time its manufacture begins until the time the finished instrument is ready to be played it passes through no fewer than eighty different pairs of hands. Six different kinds of wood are employed—spruce deal from Canada, beech from England, oak and white wood from America, mahogany from Honduras, and pine from Switzerland.

The steel wires, the "heart" of the piano must be of the finest temper and able to bear a strain of thirty tons. Nothing that is not of the very best in the world can hope to find a place in what has been called the English national instrument.

KDKA, Pittsburgh, the American station, which was heard so much by listeners in this country early in the year, is preparing a novel scheme. A series of international programmes is being arranged, and each programme will be broadcast in the language of the nation for which it is intended.

Love, Marriage, and—Radio.

A New Influence in Married Life. By MAY EDGINTON.

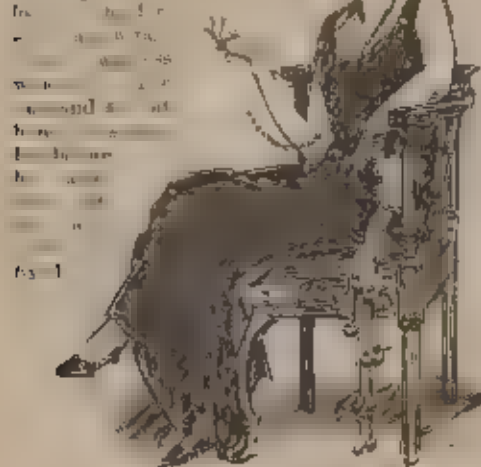
[The writer of this article is the author of "Married Life" and other popular novels, and part author of the successful play "Secrets,"]

As much as any new star appears in life new—whether it is a star of heading, a star of ethical evolution, of fashion, of music or of morals, or of science, there is a question consequent upon its rise. How will it affect matrimony?

There is a well-known picture entitled "The Jolly Good Fellow." It depicts the conventional bedroom at, presumably, the small house of the north man: the convulsed bed is untroubled, the young wife droops in a neat wicker chair, and desolation in a chair by the window. The jolly good fellow—presumably—can be seen with his friends who, doubtless, appreciate and reward him.

There is a well known underline to many a real life picture of a woman passing week-ends, hour after hour, with art and

There has lately been a decline in a spirit of levity +



'I don't love him as I thought
I did. But

His ears, listening, with a rapt expression that shows how far he is removed from his mundane surroundings, to Mr. H.; to John Henry; to the Prime Minister's speech, to Mr. Wells on . . . ; to Professor Hank on . . . ; to Miss Nora Hayes; to a lecture on hygiene; to an exposition on the League of Nations. His wife sits apart, silent, darning socks; the new sort of widow - the wireless widow.

Now this seems to me a very flippant and superficial way of considering and judging the influence of wireless upon matrimony.

The truth is that the influence of wireless upon the lives of married people might be nearly illusive.

Mutiny is a shoreless sea-wave for the desert islands of death or drove coast—the navigation of which requires the most consummate seamanship, or—what sometimes brings the ship home as well as anything else could do—the complete foolhardiness of the usually ignorant. Upon its waters the most intemperate captains steer the strangest harques. And to many of them, knowing themselves near the rocks, the miracle of wireless might come like the little twinkle of the lighthouse between them and wreckage.

It is not so obvious as it may seem, all this. Perhaps one of the greatest dangers that matrimony knows is the dreadful monotony that poverty can bring.

Few people remain in any particular

When they awoke from the charm
 illusion under which they joined themselves
 to the couple need comfort
 and consolation of being able to say to him

After all, the first passion and love is not everything; she is a lovely wife and a good companion; I might far worse." Or "I don't save him as I thought. But I'm lucky, he gives me a great deal. I have my attractive home, I have this, I have that. I must be grateful," some such sentiment most married people need after a few years, more or less, to reassure themselves.

But supposing love to be tired, and poverty to be rampant; supposing she is weary with her cares, and no longer a lovely wife and a gay companion, supposing he has not been able to provide an attractive home, to give her this, and to give her that? Supposing that when love has tired and crept away there is nothing, however maternal or banal, to push into its place?

A Miracle in the Home

Supporting the daily round, the everlasting anxiety of ways and means, the physical weariness and the mental sadness to have no alleviation at all. Theatre tickets cannot be afforded.

husband and wife have given up dancing; the wife slaves at her work at home and the husband slaves at his work in factory shop, or office; and the evenings they spend together—these are people who are ready heart-sick, already weary of life, of people who often tell themselves in secret—truly or mistakenly—that they are sorry that they ever met.

Now this is where I say that the miracle of ecstasy by wireless may be performed. Into that home, from which two people are longing to escape, comes the means of escape, without the penalties, without the seams. After supper the fired man sits down—he has nothing new to find or say to say to his wife anyway—and he is ~~very~~ transported. There in that fire-slab place, each stick of furniture of which represents so much sweated out of him, he hears a divine song. He is singing—Clara Butt is singing. He remembers love. He is not in so drab a place; opposite him—darning or reading, or, perhaps, just thinking and regretting, is she who was love.

Just while the divine song is sung, just while
the music is in his soul, maybe he sees and
understands. A light is shown:

That tired, regretful woman is listening. She is listening to a great sermon. She has no time now to go round the churches and find great sermons. She may drag her children on Sunday evenings—the day's cooking being done—to the parish church, and that is all. Or she may not. But the great sermon comes to her. It is in her home. It is spoken against her ears as she sits alone. The family are in the room, but she sits alone as with God. Perhaps—perhaps—perhaps—the things she hears are still true as they were when she was young!

Wonderful evenings!

Half the trials of matrimony could be solved by more exercise of the sense of humor.

But it is difficult to be generous in time of trial.

Supposing the humour came ready made to the woman? The humour of things matrimonial, of trials matrimonial, of quarrels matrimonial? Supposing through the loud speaker, as husband and wife sat listening, came a gorgeous little

in relation: revelation of themselves and their
wards of other married people? Supposing a
writer like Maier tries to present much such
a quiet, taking little series as that Helen and
Warren series of hers dealing with the everyday
humours and I should say and tragic anxieties and
hostilities of everyday married people? How
Warren was cruel because the coffee was cold,
how Helen (poached Warren) been as he did
like Max, So and So, her bosom friend, how
there wasn't any money - all the heart rending
trivial cruelties that make up ordinary married
life.

They might become jokes when two people listened to them through the loud speaker, as they sat together in the evenings, hearing these simple imitations of themselves that are so true, and that all at once seem, mercifully so funny. A husband and wife might sit together and say, "That's us!"

These days may come. Broadcasting is yet in its psychological and ethical infancy.

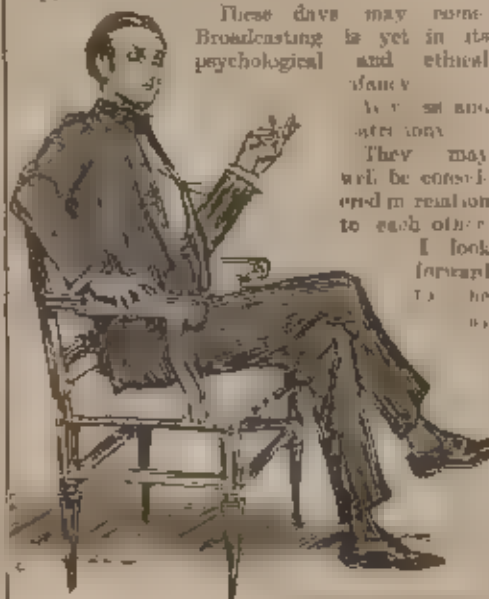
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They may well be considered in relation to each other.

I look
forward

7	10	13	16	19	22	25	28	31	34	37	40	43	46	49	52	55	58	61	64	67	70	73	76	79	82	85	88	91	94	97	100
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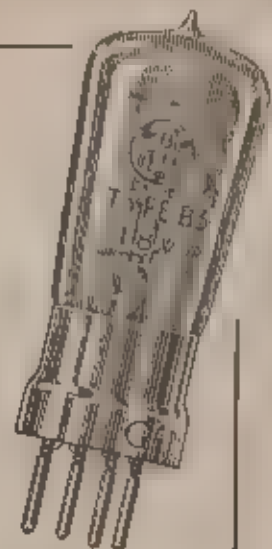
who know and understand people are going for solutions of their problems, may sit quietly at home—the best thinking place of all—and hear some most moral discourses, culled from life, given by the only people really qualified to give them: our divorce court judges.

I believe that there is a great and as yet unexpressed demand for the broadcasting of vital truths from those best qualified to speak them, and who would speak them from profound depths of consideration and experience. I believe that there is a tremendous sphere of influence here, within a man or woman—in dire perplexity regarding married life—could sit down in a room, quite alone, and hear the voice of an unseen counsellor speaking, giving guidance, and saying, "I have been there, I have had that, I have been here, I have had this."

Presently, this day will come. Presently specialist counsellors will speak quietly and—here is the subtle importance of the matter—secretly and invisibly with us. For we do not all care to see our counsellors face to face, to ask questions to obtain our answers, to give ourselves and our agencies a wa-

But that quiet room and the alone-ness will be a different matter. Without asking, to-day perhaps we may receive; one day, words seeming to be spoken peculiarly and privately for us may come over that instrument of magic, telling us what we thirsted to hear.

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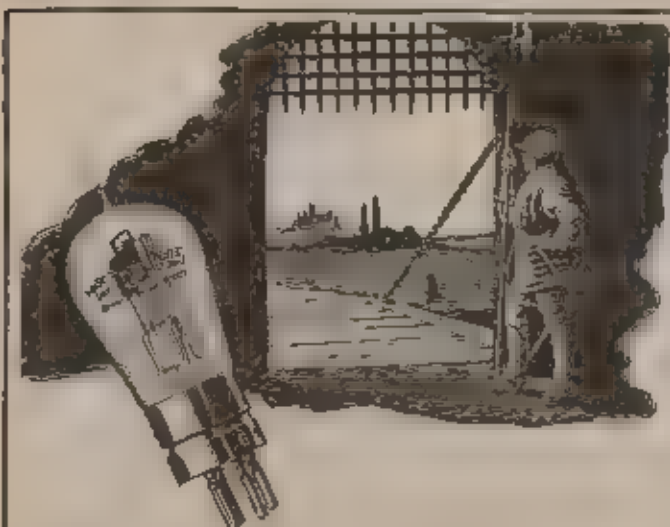
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 9.0-10.30.—Programme S.B. from London

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- 3.30-4.30. Borsley Ghent and his Orchestra
 relayed from the Tower Picture House
 Leeds.
 6.0-6.30. CHILDREN'S CORNER
 7.0-7.30. WEATHER FORECAST and NEWS
 S.B. from London
 JOHN STRACHAN S.B. from London
 7.30-8.00. Rev W. L. H. NICHOLSON
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TUESDAY, September 16th, and THURSDAY, September 18th.

- 2.30-4.0. Harold Geo and his Orchestra, relayed
 from the Theatre Royal, Cinema, Bradford

WEDNESDAY, September 17th, and SATURDAY, September 20th.

- 2.30-4.0. Borsley Ghent and his Orchestra
 relayed from the Tower Picture House
 Leeds.
 5.0-6.0. CHILDREN'S CORNER
 7.0 onwards. Programme S.B. from London

FRIDAY, September 19th

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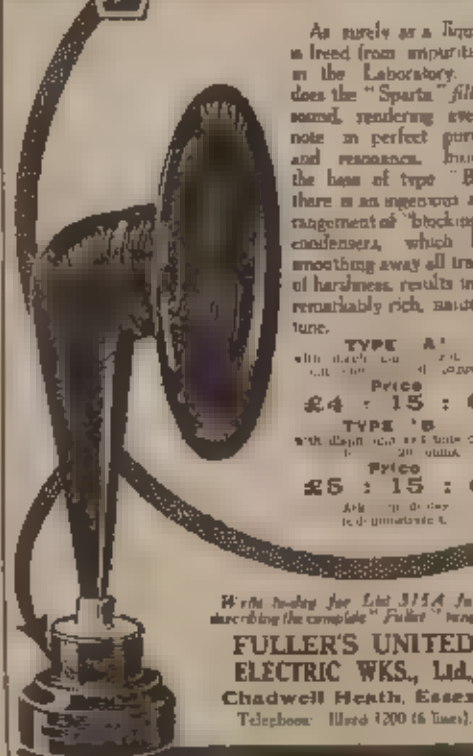


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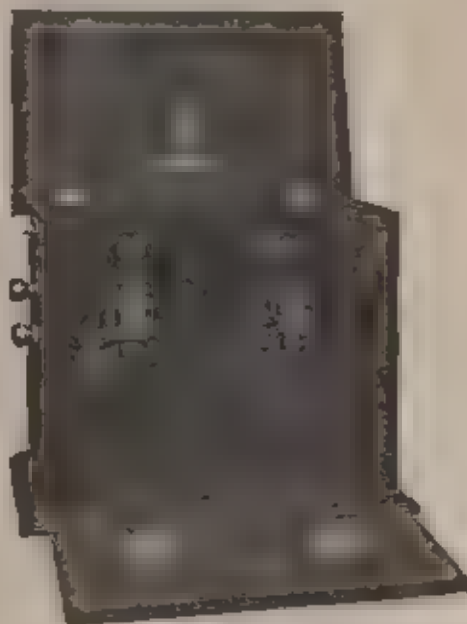
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6.0-5.0.—Gaillard and his Orchestra, relayed
from the Scala Picture House

5.30-6.15. CHILDREN'S CORNER

7.0-11.30.—Programme S.B. from London

TUESDAY, September 16th.

11.30-12.30. Concert

5.30-6.15. CHILDREN'S CORNER

7.0-11.30. Programme S.B. from London.

THURSDAY, September 18th.

4.0-5.0. The Stars of the Night

5.30-6.15. CHILDREN'S CORNER

7.0-11.30. Programme S.B. from London

FRIDAY, September 19th.

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from the Scala Picture House

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from Wembley

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arr. R. R. Terry (12)

9.25. ISABEL McGRILLAGH (Solo Violin),

Violate and Fugue of Violin Concerto

Mer. del. mahn

10.40. Stanley R. Maher

Sea Chanties (Solo)

arr. R. R. Terry (2)

10. WEATHER FORECAST and NEWS

S.B. from London

Topical Talk

Local News

11.30. Piano Quartet (Carnegie Publication,

1024) W. Walton (14)

(First Performance in England)

11.0.—Close down

SATURDAY, September 20th.

4.0-5.0.—Gaillard and his Orchestra, relayed
from the Scala Picture House

5.30-6.15. CHILDREN'S CORNER

7.0-11.30. Programme S.B. from London.

Announcer: H. Cecil Pearson.

The first of JOHN O' LONDON'S little Books—

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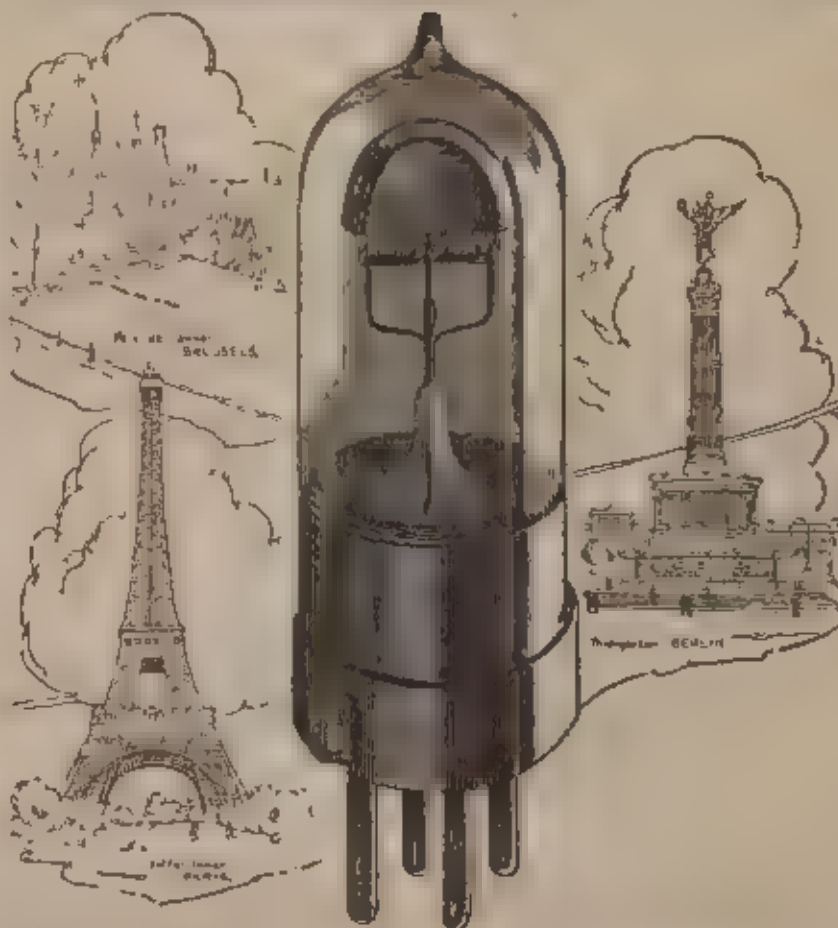
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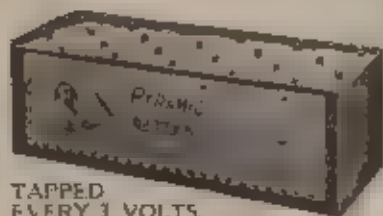
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Nottingham Programme.

TUESDAY, September 16th

Opening Ceremony

THE BAND OF H.M. ROYAL AIR FORCE.
(By Permission of the Air Command)
Director of Music: Flight Lieut. J. H. AMERS
CARYS HILL (Messa-Soprano)
SIDNEY COLTHAM (Tenor)
JEROME (Bass) Irish Songs and Stories.
DR. C. A. J. HANSON (Solo Organ)
The Band
Overture, "The Flying Dutchman" Wagner
Selection, "Merris Engend" Ed. German
Messa-Soprano Songs
New Steps
Roger Quilter (1)
Oh, That It Were So Frank Bridge
The Heart's Fancies
The Fairy Pipes Herbert Brewer (1)
The Band
Valse Lente and Piaceato from "Sylvia"
The Band
"Kiss of Spring" Sandberg
The Band
"I Push My Lonely Caravan" Coates
"Westward Ho!" Bullo (2)
"At Dawning" Coates
Irish Songs and Stories.
Organ Solo

Opening Speeches.

9.20. Mr. J. C. W. REITH, Managing Director
BBC.
9.30. Tune Signal from Big Ben
The Mayor
The Sheriff
The Principal of L.N.
VIRGINITY COLLEGE
The Band
The Band
"The Rite of the Valkyries" Wagner
The Band
The Parade of the Little White Soldiers
Humoresque, "In Santa Claus' Workshop"

10.10. Close down
WEDNESDAY, September 17th.

6.7-9.0. CHILDREN'S CORNER
7.0-11.30. Programme S.B. from London.

THURSDAY, September 18th.
6.7-9.0. Programme S.B. from London.

FRIDAY, September 19th.
6.7-9.0. CHILDREN'S CORNER.

7.0-11.30. WEATHER FORECAST and NEWS
S.B. from London.

Capt. R. A. NEAUM, S.B. from London.
Local News.

7.10-8.0. (Continued)

9.0. An Evening of Varied Music.
WINTERFORD SMALL (Solo Violoncello)

ANNE MORRISON (Solo Pianoforte)
THE NOTTINGHAM PHILHARMONIC
QUARTET PARTY

WINNIE WILLIAMSON (Soprano),
SARAH WRIGHT (Contralto),
TOM BROWN (Tenor),
ARTHUR SHARP (Baritone)

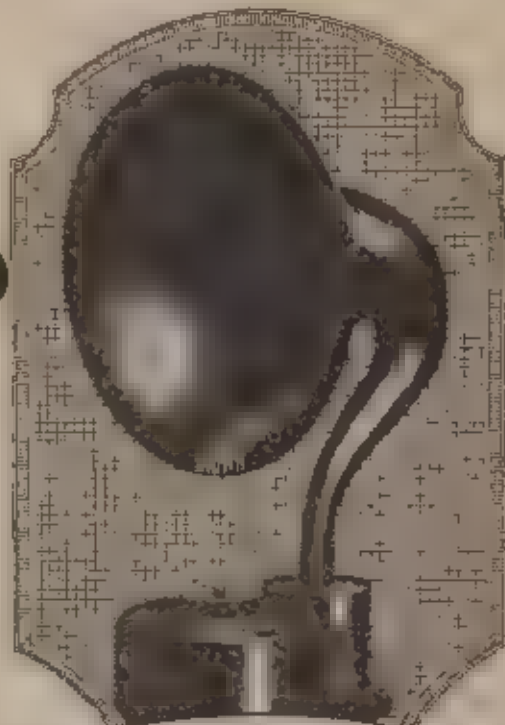
10.0. WEATHER FORECAST and NEWS
S.B. from London

Topical Talk.
Local News.

10.30. (Continued)
11.0. Close down.

SATURDAY, September 20th.
6.0-9.0. CHILDREN'S CORNER.

7.0-12.0. Programme S.B. from London.
Announcer: Edward Lymington.



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THE problem of working a Loud Speaker direct from a Crystal Receiver was definitely solved six months ago, when S. G. Brown Ltd., introduced the Crystavox.

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BERKELEY LOUNGE CHESTERFIELD

This is a very comfortable and stylish lounge chair, upholstered in the finest materials, and designed for the most refined taste. It is a perfect example of the Berkeley style, and is a must for every home.

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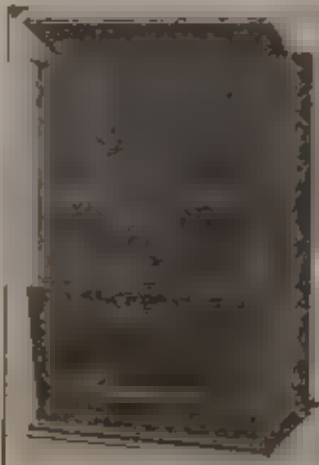
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Plymouth Programme.

Week Beginning Sunday, Sept. 14th.

SUNDAY, September 14th.

3.0-5.30. { Programme S.B. from London
8.0-10.50. }

MONDAY, September 15th, and WEDNESDAY,

September 17th

3.30-4.30. Savoy Picture House Orchestra

Musical Director, Albert Hase

5.30-6.30. CHILDREN'S CORNER

7.0-11.30. Programme S.B. from London

TUESDAY, September 16th, and THURSDAY,

September 18th

3.30-4.30. Savoy Picture House Orchestra

Musical Director, Albert Hase

5.30-6.30. CHILDREN'S CORNER

7.0-11.0. Programme S.B. from London

FRIDAY, September 19th.

3.30-4.30. Savoy Picture House Orchestra

Musical Director, Albert Hase

5.30-6.30. CHILDREN'S CORNER

7.0-11.0. R. FORECAST and NEWS

S.B. from London

Capt. R. A. NEAUM. S.B. from London

Local News

8.0-10.50. {

DORIS SERRELL (Solo Pianoforte)

LYN WINDY (Solo Pianoforte)

CLARA NORTH (Solo Pianoforte)

HAROLD WINDY (Solo Pianoforte)

ANN WINDY (Solo Pianoforte)

LYN WINDY (Solo Pianoforte)

CLARA NORTH (Solo Pianoforte)

1st Movement G. Minor Sonata, Schumann

Clara North

Softly Sadly, Weber

Forever to Summer, Johnson

Topi Clock

The Merry Isle, Goubt

I am a Rover, Mendelssohn (1)

Joycelyn Boundy

Concertino, Seybold

Hubert Minchinton.

Verborgtheit, Wolf

Love's Best, Idago

Sweet Why, Idago

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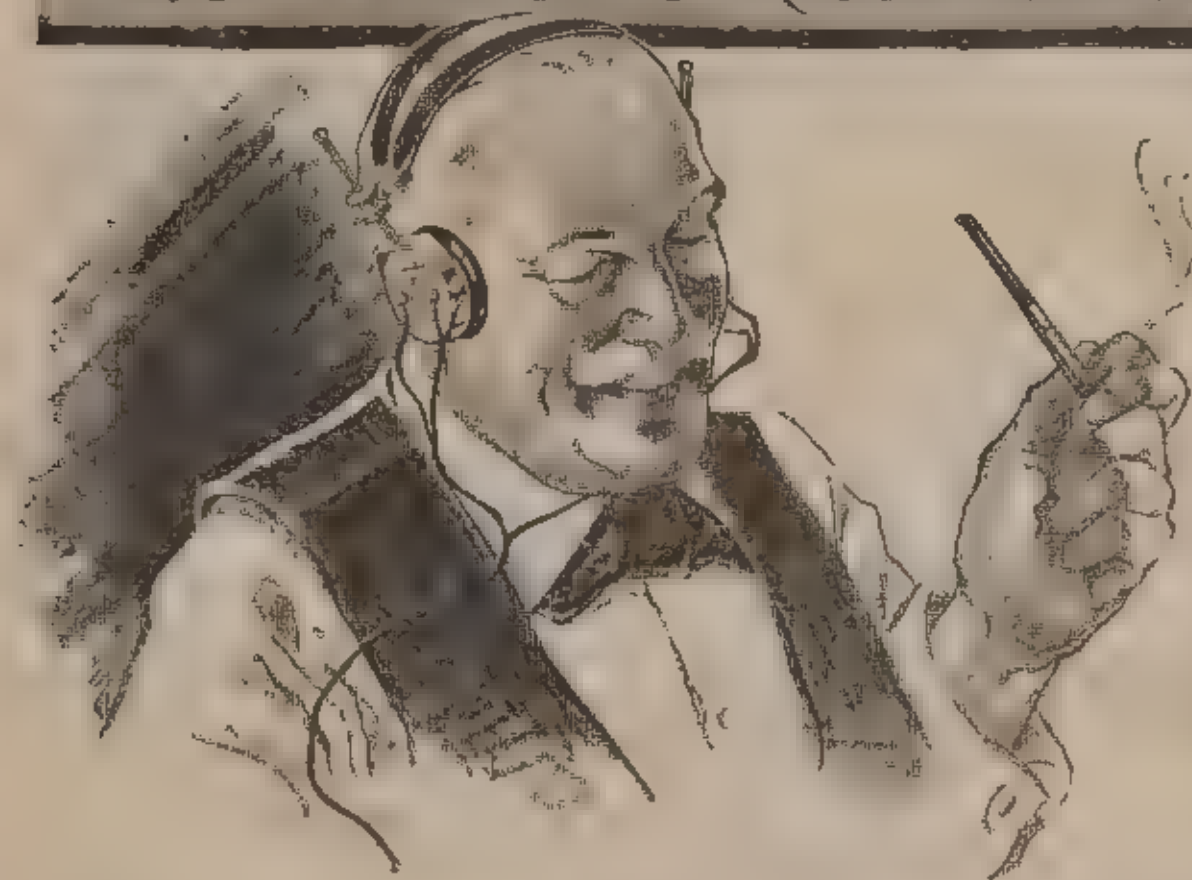
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Grandpa "Sleeps in Them"!

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Matched Tone
TRADE MARK
Radio Headphones

Sheffield Programme.

Week Beginning Sunday, September 14th.

SUNDAY, September 14th.

3.30-4.30 Programme S.B. from London

MONDAY, September 15th, and THURSDAY, September 18th

3.30-4.30 Programme S.B. from Birmingham

6.30-8.30 CHILDREN'S CORNER

7.0 onwards Programme S.B. from London

TUESDAY, September 16th.

3.30-4.30 Programme relayed from Albert Hall.

5.30-6.30 CHILDREN'S CORNER

7.0-11.0 Programme S.B. from London

WEDNESDAY, September 17th.

3.30-4.30 Hugo Francis (Pianoforte Recital)

5.30-6.30 CHILDREN'S CORNER

7.0-11.30 Programme S.B. from London

FRIDAY, September 19th

3.30-4.30 Programme relayed from Albert Hall

5.30-6.30 CHILDREN'S CORNER

7.0 WEATHER FORECAST and News S.B. from London

8.0-11.0 Capt. R. A. NEAUM S.B. from London

11.0-12.0 A. M. O'R (Soprano)
CONSTANCE ROBINSON (Soprano)
NATOL (Soprano)

WINDY WILLIAMS (Solo Violin)
THEL COOK (Accompanist)

8.0 "Come to the Show" Oliver (8)
Wendy W. (Soprano)

"On Wings of Song" Ashron-Mendelsohn
duo (Soprano)

"The Dancing Lesson" Oliver (8)
Ernest Platta

Prologue, "Paganini" Leonora
Joseph Green and Ida Moor

"The Maiden in the Moon" Ena Roberts

"Danny Boy" Violon (Walter)

"For You Alone" (Obligato) (Soprano)
Wendy W. (Soprano)

Choral in G. Ernest Newton (11)
H. (Soprano)

Quartet
"In the Heart of Solitary Splendour" Pinnock (11)

Joseph Green
"Loraine" Sanderson (1)

Constance Robinson
In Rooming from her works.
Ida Moor

"Drumhead" Sanderson (1)

Ena Roberts and Ernest Platta

"Come to the Fair" Ruthops Martin (5)
Joseph Green

"Saver's Graven" Sullivan
Wendy W. (Soprano)

"Hajre Kati" Hubay
Ida Moor

"You've Got Your Mother's Eyes" Dr. (Soprano)

"Will o' the Wisp" Constance Robinson
In Rooming from her works,
Ernest Platta

"The Great Adventure" Perry F. (Soprano)

10.0-WEATHER FORECAST and News S.B. from London

Topical Talk. Local News.
Ena Roberts

"What a Wonderful World it Would Be" Hermann Lohy
Ida Moor

"Ave at Last" H. Henry
Wendy W. (Soprano)

"Pensive Religions" H. Henry
Quartet

"Ladies and Gentlemen, Good Night" ("The Passing Show") Oliver (8)

10.45- Close down.

SATURDAY, September 20th.

3.30-4.30 Programme S.B. from Birmingham

5.30-6.30 CHILDREN'S CORNER

7.0-7.25 Programme S.B. from London

7.25- Local News, Sports Chat by "Observer."

8.0-12.0 Programme S.B. from London
Announcer, H. C. Head Jenner



"I know a bank....."

What is it our Italian friends say for "taking it easy"? "dolce far niente," isn't it? That is what I am doing on this glorious summer evening. Auntie Fellows and the youngsters have once more deserted me—Wembley again—but so long as there is a punt by the cool, green bank, a pipe, and my "Portable Three," loneliness has no dread.

I often think that a Portable Three is one of the best investments anyone can make. It is so free from trouble. Only a switch to turn and the phones to put on. Once you have tuned in—in itself a most simple matter—you can leave the adjustment set for that particular station for ever if you wish. "Broadcasting at the turn of a switch," I call it.

To-night when our friends come in I shall just tack the Portable Three on to my aerial, join up the Volutone Loud Speaker and we'll dance on the lawn

Then when the Winter sets in I shall keep it attached to the outdoor aerial and it will become a "permanent" set.

Undoubtedly a good investment.

THE PORTABLE THREE.

A completely self-contained valve set requiring no aerial earth wires, or at all.

Price: 25/-

In ten days: 25/-

Includes: 25/-

Make up: 25/-

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FELLOWS WIRELESS

*For better Radio
Reproduction*

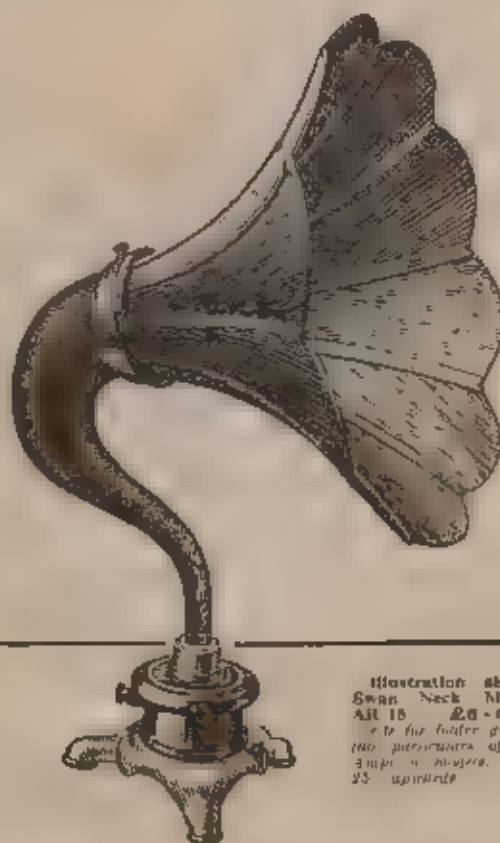


Illustration shows
Swan Neck Model
Alt 15 28-0 0
to the holder giving
the pressure of all
amps in inches, from
25 upwards

Exclusive !

THE Amplion has been designed and perfected by the actual originators of Loud Speakers. Protected by exclusive patents, the Amplion is recognised throughout the world as the most efficient in performance; unrivalled for clarity and freedom from "distortion." Special features, **TO BE FOUND IN NO OTHER LOUD SPEAKER**, are the unique non-resonating Sound Conduit and unit with "floating" diaphragm, a combination affording wonderfully natural reproduction of Radio Broadcast. Possessing elegance in design and fine finish, associated with the use of the best materials and real craftsmanship in manufacture, the Amplion, adapted to any circumstance of use, is worthy to adorn the most artistic apartment. Each and every Amplion model represents the best-value-for-money proposition in the Wireless World to-day.

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| 4049 | The Fishermen of England
(Song from "The Rebel Maid")
Whose lady is he? (Fox-trot Song) | Edward Merrick. |
| 4050 | Sara's Sitting in the Shoe Shine
Shop (Comedy Song Fox-trot)
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(Southern Jog-trot Song) | Stanley Kirkby. |
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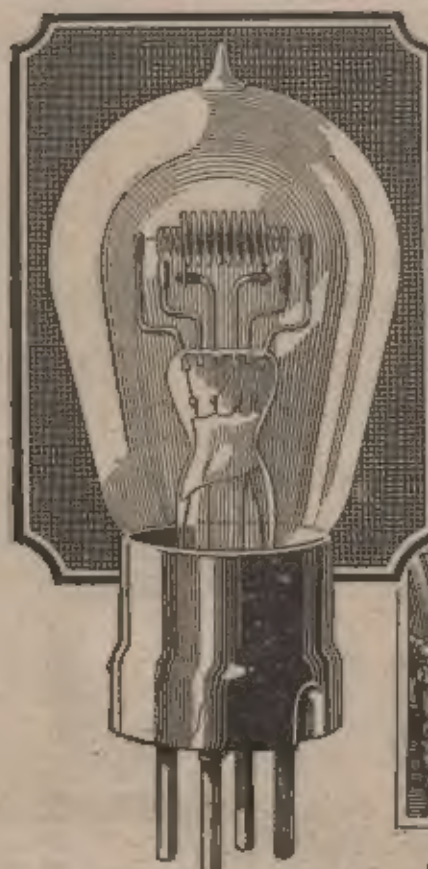
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For full particulars and rules see next week's "LADY'S COMPANION," 5d., on sale Monday at all newsagents and bookstalls, or post free, 4d., from George Newman, Ltd., 8-11, Southampton Street, Strand, W.C.2.



Louden



Columbus and the egg

Missing the obvious is a fault most of us are guilty of at some time or other and valve designers have proved no exception.

One of their chief aims has been to eliminate "mush," that roaring or hissing sound, which so often spoils what otherwise would be perfect reproduction.

It was found that "mush" was due to objectionable charges of electricity congregating near the anode and interfering with the electron stream.

All sorts of experiments were tried. Some increased the volume but at the expense of purity; others were free from distortion but still had "mush," and so on; and we seemed as far off as ever from

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The Plain Loudens for Detecting and Low Frequency Amplifying. Filament Volts 4.5-5. Filament Amps. 0.4. Anode Volts 40-80.

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The Blue Loudens for H.F. Amplification. All Loudens are silver clear and free from "mush." The current consumption is low and the life long.

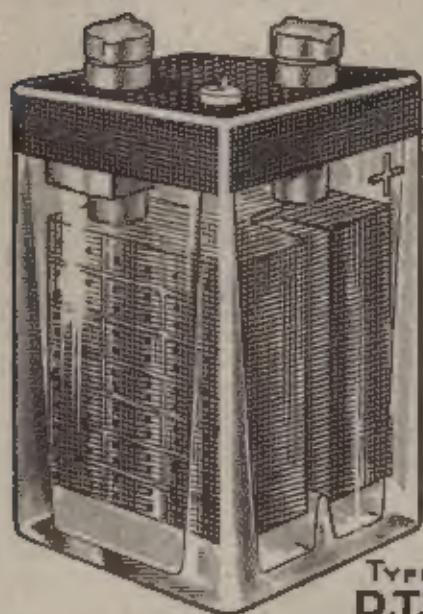
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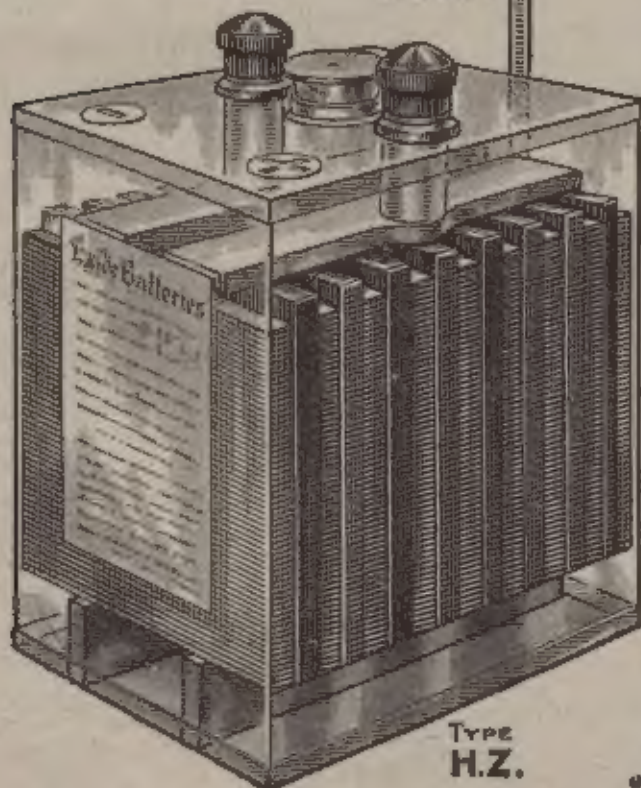
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Suitable for .05 amp.
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Capacities :
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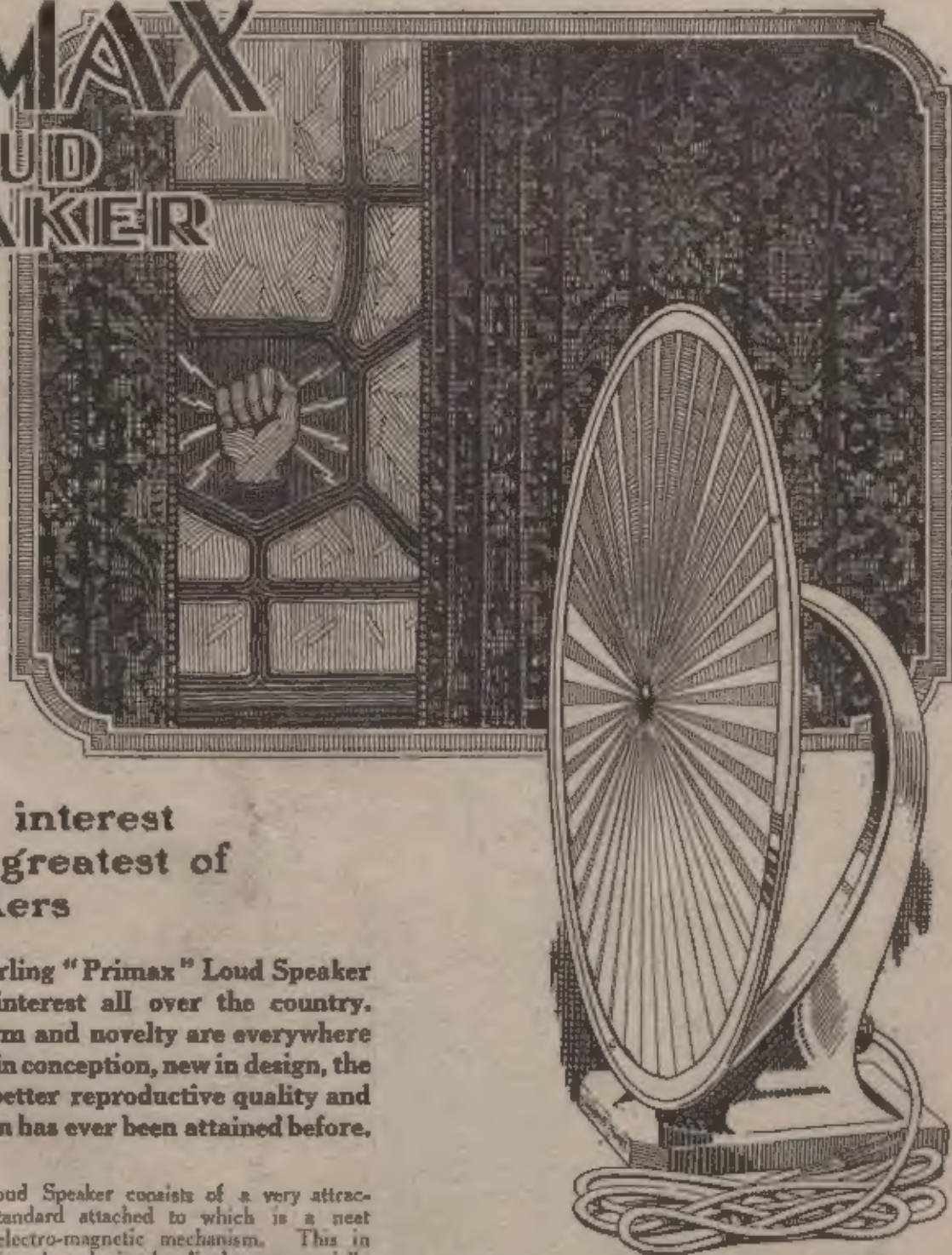


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The advent of the Sterling "Primax" Loud Speaker has created intense interest all over the country. Its performance, charm and novelty are everywhere commented on. New in conception, new in design, the "Primax" provides better reproductive quality and sound distribution than has ever been attained before.

The Sterling "Primax" Loud Speaker consists of a very attractively shaped aluminium standard attached to which is a neat cylindrical case containing electro-magnetic mechanism. This in turn is connected with a white pleated circular diaphragm, specially prepared, and surrounded with an aluminium rim. The "Primax" is connected in the usual way with the receiving set, and a knurled knob provides absolute control of volume.

Ask your dealer for explanatory leaflet

(Lumiere's Patent)
The Sterling "Primax" Loud Speaker
(Patent Nos. 11015/09, 205418, 205578,
208605), 2,000 ohms resistance, complete
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